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Sept. 1

VOGUE

New
American looks
to raise
the fashion pulse

Paris colour—
first report

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By René Dubos

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Charles of the Ritz



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This year's suit has two major themes—a look of being complete-unto-itself, and a strong feeling for fur. Beautifully molded here for us by Marquise, our hardy wool tweed is smoothly ensembled with its own overblouse and warmed with the unexpected luxury of fur-inside. Bark brown with natural brown nutria; red or black with black dyed nutria. Sizes 10 to 16. Misses Suits, Third Floor

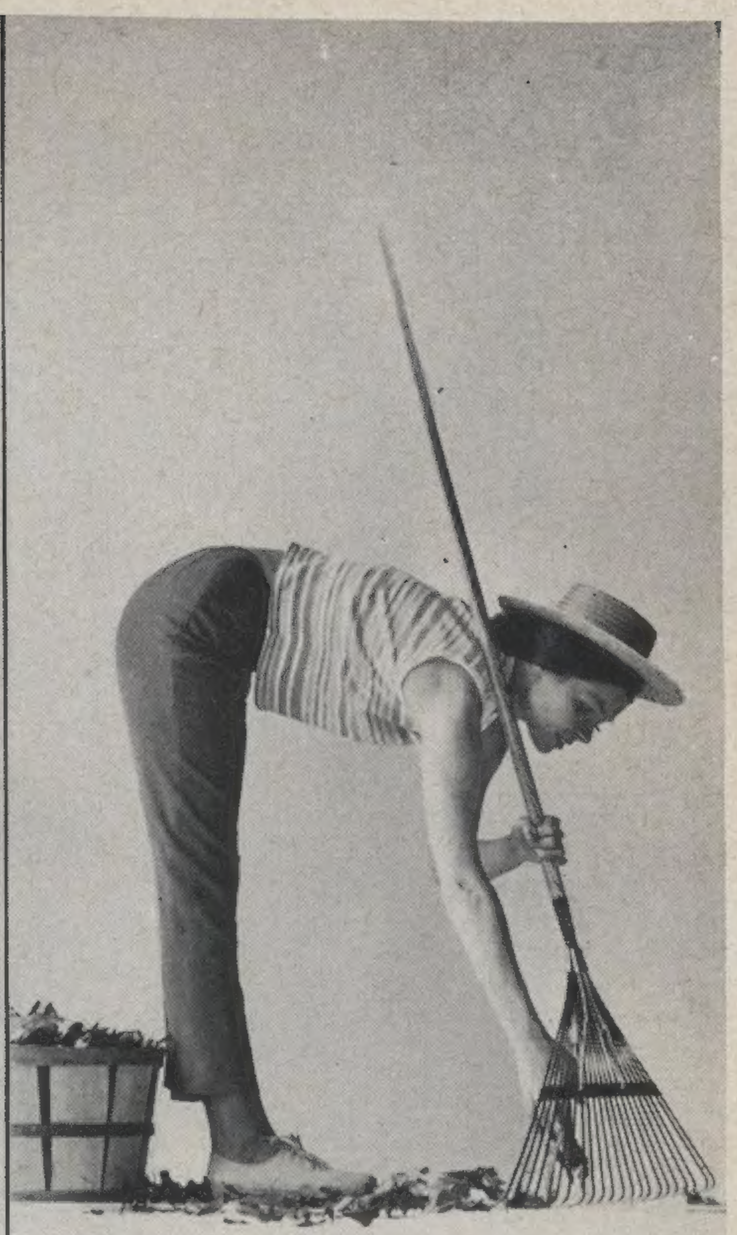
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VOGUE

INCORPORATING VANITY FAIR

AMERICAN FRENCH BRITISH AUSTRALIAN NEW ZEALAND SOUTH AFRICAN

I.S.V.–PATCÉVITCH, Publisher

Alexander Liberman, Art Director

SEPTEMBER 1, 1962



ART KANE

COVER

The scarfed suit, a high-mettled look to start the season. Pale blue with a hat that makes a plucky splice of colour. This, avocado—a fuzzy, mousse hat, worn straight on. Halston hat, made to order at Bergdorf Goodman. The earrings contrasting, one white, one grey pearl, fake. Make-up to turn on natural lustre: Charles of the Ritz new Veilessence foundation: creamy apricot; lipstick, Camellia. Wool suit by Ben Zuckerman; earrings by Marvella. Both: Saks Fifth Avenue. Suit: Julius Garfinckel; Dayton's; Neiman-Marcus.

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The Chambre Syndicale de la Couture has requested that all publications showing Paris models from this collection publish the following line, to apply to all models shown: "Copyrighted model—reproduction forbidden." Of course, this does not apply to shops and makers who have bought the original models.

Vol. 140, No. 4. Whole No. 2084

POSTMASTER: SEND FORM 3579 TO VOGUE, BOULDER, COLO.

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ben Zuckerman

designed by harry shacter



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New York Manhasset White Plains Short Hills Chicago Cleveland Boston

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Photo Blumenfeld



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Waistband seam: A skirt, defined as two seams and a waistband, proves to be much more in Evan-Picone's inventive hands. Observe how, in this simple sheath, the basic side seams are used to mold a waistline thereby eliminating the usual front set-in waistband. The result is a flattering illusion of a smaller waist. The hand-embroidered arrow pocket is the Evan-Picone signature.



Pocket seam: This time, in this smashing bow-tie skirt, Evan-Picone elevates the humble side seams to important, highly styled pockets. In addition to adding style, the material bound button holes and bone buttons function to keep pocket seams flat (and you trim). Note how center welt seam is cleverly employed to emphasize the diagonal lines of the skirt's handsome, rope-wool fabric.

Variations on a seam



Trouser seam: Evan-Picone uses this *outside* seam solely to style this trouser pleat skirt. Eight gores (triangular pieces of fabric) are crisply edged together with an unwavering line of fine stitches. To flare in the right places, it must be accurately cut. Expertly matched. Precisely sewn. Few skirtmakers attempt this haberdasher skirt. Evan-Picone does it in staunch imported flannel.

Unseen seam: Again in this superbly constructed mohair tweed skirt, Evan-Picone uses a seam for style rather than function. See how this hidden seam transforms twelve flat gores into twelve softly rolled pleats. The seams here, as in all Evan-Picone skirts, are generous. The stitches are impeccable (loose enough not to pucker fabric, tight enough to hold). The variations are endless.

by Evan-Picone 1407 BROADWAY, NEW YORK CITY



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With the greatest of ease
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meltingly soft wool in
absinthe green with
metal-threaded blouse.
By Bill Blass for
Maurice Rentner

hat by Adolfo

The sensuous fur—Aurora Chinchilla!



What "The Sweet Life" is to Anita, chinchilla is to the fur world. Nothing looks as luscious—as voluptuous as chinchilla. But we offer some prudent advice to the buyer of a chinchilla—don't even consider it unless you already own a day in, day out fur. You wouldn't buy a sports racing car for the family unless you already owned a sedan of some sort.

Some of you might be too young to remember Grandmother's chinchilla



cape, and that's just as well. Chinchilla, as you see it today, is as different from the old chinchilla famous dowagers of the '20's wore at the opening night of the opera as mink is from muskrat. Aurora Chinchilla breeders, especially, have done a remarkably fine job of discovering chinchilla rather than reviving it. Now, for instance, chinchilla skin is partially let out, which makes it more supple and intensifies the pattern. It can be worked horizontally (like the coat here) or diagonally (like the capelet) or vertically (like the beret).

Here at Carnegie, we believe in its fashion potential so much we have invested more of our buying dollars in



Aurora Chinchilla this year than ever before. We believe our customer will want to have one piece in chinchilla this year in her coat-robe. We've also put down some tough restrictions on the breeders we buy from. For instance, we buy only female skins. They're larger and silkier, and we like skins with more distinct and contrasting markings—consequently, you'll see more white, more black and more blue in our chinchilla. This distinctive coloring is one of the reasons why chinchilla looks like a cool million on a redhead or a brunette, and we can't think of a more flattering counterpoint to grey/white hair. Chinchilla is both demanding and rewarding, depending on you—it responds to a woman who has great flair by giving her more of it. But we've seen some shy flowers try chinchilla and they positively bloom in it.

Everything here is Aurora Chinchilla, and we have, at the moment, several more styles to choose from. And, should you want a coat custom



cut for you, our design studio is expert in chinchilla. We're in the mood to see this beautiful fur at symphony afternoons, at opera galas, at theatre openings, at coming-out parties—at all "the" really big occasions this winter. Chinchilla is not as perishable as it feels—it does wear beautifully, but if your bank balance won't tolerate the coat price (10,000.00), or the capelet price (3,500.00), you can join the cult and cheer yourself up with the "Chin Chin" beret for 250.00—it certainly will let you in the club. Prices plus tax. 42 East 49 Street, New York.

Hattie Carnegie



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Designed by Sara Ripault



Up and down

—via longer jacket,

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Black-and-brown checked English

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Designer suit collections,

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Green or gold-hued silk and rayon velvet top with blue or pink golden metallic and silk skirt.
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Saks Fifth Avenue



For fine stores and details see page 248



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Or any time you feel like receiving compliments.
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you could wear this en route to a Southern holiday,
nephew's graduation or PTA meeting.
Or any time you feel like receiving compliments.
Double knit wool suit with braided frogs punctuated
with jet. In black, wine red, chocolate brown.
12½ to 22½. About $60.

Young Viewpoint

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Elegant: the imperial red princess suit. By Bill Blass for Maurice Rentner. In the Crystal Room.

HUDSON'S
the Woodward Shops
DETROIT

we'd like to talk to you about Aywonderful way to look



FOUR POINT FASHION PLAN; THE MONEY TO SPEND ON IT

AYWONderful way to look: this is the minute to have it. Look collected here is based on sure fashion-direction. The direction that has put Aywon's shirtdresses on the smartest must-buy lists for years now points in a new wardrobe direction that includes the coat costume, shirtdress, knitted shift, late-day brocade. Now, AYWONderful capsule wardrobe—coat and four dresses—at a young fashion price: About $250. Re colour: work around the coat colour—rust, or topaz, or ruby. 1. Timely coat, left—early morning to the last demitasse. One lush wool coat like this can carve out an empire of little dresses worn underneath it. The coat, and the start of its empire—a matching short-sleeved wool jersey sheath, fully lined. Coat and dress in these colours: rust, topaz, or ruby, sizes 8 to 16. Together, about $90. 2. The luxury shirtdress, right, that represents a kind of fashion dollar averaging. Adding Aywon shirtdresses regularly, seasonally, puts you in the same happy fashion position as the girl with too many diamonds. Dividend here: an expensive-looking expanse of hem, durable pleating, a nice reluctance to crease, due to the imported SETALON® fabric, half silk, half polyester, in green, ruby, or royal. Sizes 8 to 18; about $40.





3. Left, dress in double-knitted wool that can go from morning through a small dinner with nothing more than a change of make-up. Note: the patch pockets and easy tie belt. Diagonal-patterned black-brown, black-grey, or ruby. A sleek shift in sizes 8 to 16, about $45.

4. Gold—at white heat: right, AYWONderful way to look for dinner and/or dancing. Dress of imported white and gold metallic brocade, bubbly in a smooth sort of way. In sizes 6 to 16, and beautifully, about $70.



The AYWONderful wardrobe totals to a neat $250, give or take a few dollars, state to state. But state to state—or continent to continent—you'll find you've never spent $250 so beautifully. Shop for your AYWONderful wardrobe at all Bonwit Teller stores; all Montaldo's stores; Rich's; B. Forman; Jordan Marsh, Miami; Gus Mayer; Hudson's; Sakowitz; J. W. Robinson. For a listing of other AYWONderful stores turn to page 249 in this issue.

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Photographed by Jane Arnold in storybook Venice, jewel of the Adriatic.

fall news: the soft,

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shown near the Ponte dell 'Academia in Venice. Chiffon flannel's zephyr-light fineness, shaped with city-bred elegance. More news: the trouser-stitched pleats for tall-making slenderness. Dove grey, beige or postman blue. 8 to 18, 59.95



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Kimberly


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WITH VOGUE THIS ISSUE

How fast does Paris fashion travel? . . . When Vogue first reported the collections of the great Paris houses in 1914, some of the news came by cable while the pictures crossed leisurely by transatlantic liner—five days door-to-door seemed sensational. Then, in 1936, for the first time in any fashion magazine, Vogue published Paris sketches—Vionnet, Schiaparelli, Chanel—transmitted by Photo-Radio. Now for the first September first on record, Vogue publishes in this issue eight pages of Paris news in colour. For the complete Paris report, start reading on page 159.

CORNELIA OTIS SKINNER, who wrote "An Elegant Wit" (page 209), is less an actress, in the humourless 1962 sense, than a theatrical legend: charming, funny, with a kind of most-attractive-woman-at-the-country-club wit. "An Elegant Wit" is an excerpt from her new book, *Elegant Wits and Grand Horizontals,* a rove through Paris in the 1890s, to be published October 22 by Houghton Mifflin.

HENRI CARTIER-BRESSON, a photographer whose every portrait, every landscape, is as full of odd and telling detail as a Flemish painting, photographed not only the essay on Eton, which appears on pages 214 to 217, but also the Penn brothers, Arthur and Irving, on page 186.

RENÉ DUBOS, a distinguished microbiologist and Professor at the Rockefeller Institute, writes books that seem to blend all disciplines. Among them: *The Torch of Life,* part of which appears on page 218, before its publication in November, as part of the Credo Series edited by Dr. Ruth Nanda Anshen. Trident Press—Simon and Schuster.

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The look: You're dressed *à la perfection*, in a soft-speaking coat dress of plush red suede, underscored with Almost Brown pumps for that Life Stride look of perfection.

The shoe: The season's all-new snip square pump with a square-back heel. Fashion-detailed with the flattering fit of Life Stride's own soft Cuscino® construction.

12.99

Other styles, 7.99 to 13.99
Higher Denver West

life stride

The young point of view in shoes



Photographed at Place de l' Etoile.
Costume, McDouglas—Paris.

To bring you shoes that represent America's biggest dollar's worth today, we use leather as well as a wide variety of materials including fiber and plastic products, textiles and metals.
LIFE STRIDE DIVISION, BROWN SHOE COMPANY, ST. LOUIS, MISSOURI.



Camel '400' (60% camel hair, 40% wool). Richest texture with new dash in braid-edged collar, front and pockets. Natural Camel color. About $110.

Country Tweeds fall fashion show,

Lift here

[1] 100% pure cashmere
[2] 100% pure cashmere exclusive of ornamentation
* Emba Mink Breeders' Assn.

Prices higher west of the Rockies



Cashmere-Textura (78% cashmere, 22% wool). New dimension in cashmere. Fitted front, jeweled buttons. Saffron and other colors. About $150.

On overleaf: left: Breathtaking Cashmere '400'[1], in Wild Rice lavishly blazed with Tourmaline* mink. In a choice of glowing colors. About $180.

FUR PRODUCTS LABELED TO SHOW COUNTRY OF ORIGIN OF IMPORTED FURS

right: Cashmere Sumptura[2], a never-before tweed-weave cashmere, dramatically stoled. Saffron-Rice and other striking mixtures. About $160.



to see what's going on out front

FUR PRODUCTS LABELED TO SHOW COUNTRY OF ORIGIN OF IMPORTED FURS

Peerless Cashmere '400'[1] in Chili Pepper, topped with opulent mink collar. Radiant new colors. About $180.

new dimensions in Cashmere '400'

REG. T.M. DEERING MILLIKEN, INC.

HAIR STYLES BY RICHARD III
DRESSES BY ANDERSON
JEWELRY BY MARVELLA
SHOES BY PALIZZIO
BAGS BY PALIZZIO, GRETA
GLOVES BY VIOLA WEINBERGER
HATS BY MR. JOHN
PHOTOS BY RICHARD HEIMANN

Cashmere '400'', stole swept, braid-edged cardigan. In twine, great new neutral and many more colors. About $160.

All Milium® lined for all-weather comfort. All coats in sizes 6-18, at these fine stores. Other stores on page 240.

LORD & TAYLOR, NEW YORK; **ADAM, MELDRUM & ANDERSON COMPANY**, BUFFALO; **FLAH'S**, ALBANY, SYRACUSE; **JOHN WANAMAKER**, PHILADELPHIA; **JOSEPH HORNE CO.**, PITTSBURGH; **HESS'S**, ALLENTOWN.

DEAR "ORLON,"® ACRYLIC FIBER MOMMY SAYS SHE PAYS MORE FOR YOU BUT YOU'RE WORTH EVERY BIT OF IT!

JAMES downy-soft sleepers of "Orlon"*acrylic and cotton have a wonderful way with children. And simplify life for mothers, too. For "Orlon" makes them gently warm, snuggly and comfortable. Keeps them in shape through repeated washings. Assures season-long fit. They cost a bit more because they give so much more in luxury, easy care, extra-long wear. Left to right: children's sleeper, $4.95; girls' pajama, $5.00; toddlers' sleeper, $3.95. Sizes 6 months to 14 years. Yellow, pink, blue. Available at Younkers, Des Moines, Iowa; J. W. Robinson Co., Los Angeles, Calif; D. H. Holmes Co. Ltd., New Orleans, La.; B. Altman & Co., New York City & branches.

*"ORLON" IS DU PONT'S REGISTERED TRADEMARK FOR ITS ACRYLIC FIBER. DU PONT MAKES FIBERS, NOT FABRICS OR CLOTHES.

SLEEPWEAR SHOWN: 80% "ORLON"* ACRYLIC FIBER, 20% COTTON.



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DESIGNED BY KAREN STARK

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L. STRAUSS, INDIANAPOLIS

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MORRIS LEVY, SAVANNAH

Coffin



by

BRANNELL

SELMAN'S, LOUISVILLE AL ROSENTHAL'S, OKLAHOMA CITY GUS MAYER: ALL STORES



from the **Nat Kaplan** gallery

The elegance of a white matelassé ensemble crowned with white mink, about $200. Nat Kaplan, Inc., 498 Seventh Avenue, New York 18.



Mr. Blackwell's wonderful costume. The great sweep of cape-coat is in black wool, lined with flag red jersey to match the reversible stole. Underneath, a figure defining black jersey sheath. About $180.

the Wm H. Block Co. INDIANAPOLIS

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for the woman
who is every inch
a female

PRIMITIF



perfume, cologne,
spray mist cologne, bath powder
...from $1.50 to $20

MAX FACTOR



fine fragrances compounded in U.S.A. with domestic & imported essences

Midriff-minded girdle



BRIAN



Not every woman ends up the summer looking quite as lean and lissom as she hoped she would. There was swimming, yes, and tennis, and all the rest of it, but there were also lovely supine hours of sunbathing (and lobsters with drawn butter).... Well. Fortunately, a good girdle can reorganize all this into a shape that looks right under new autumn clothes. The girdle above, airy but firm, rising a good three inches above the waist, is designed to wear under the new higher-waisted or fitted-midriff dresses, suits with "carved" jackets, skirts that fit smoothly through the hips and widen at the hem. It's white Lycra power net, with a wonderfully flattening front panel— this, overlaid with lace; satin front and back panels of Lycra, with a Talon zipper at the side.
By Smoothie: about $17. At Altman's; Halle Bros.

...New views of camel hair, designed by Charles Cooper. Camel hair to be worn in the city—day or evening—to be worn anytime, anywhere, when looking great is the object. On this and the following pages, six new interpretations of a great luxury fabric, 100% Mongolian camel hair, all in sizes 8 to 16. Camel hair plus grey flannel, or vice-versa—in this double breasted suit that's completely reversible. With a grey flannel overblouse; about $250.



CAMEL HAIR COMES TO TOWN... WITH COOPER-COUTURE

NAN DUSKIN

Philadelphia



City-country-anywhere coat. An uncomplicated coat with a limitless life span. The line is straight, the back, double belted. About $200.

The abbreviated trench coat suit, cinched at the waist. The front is belted, the back free, the skirt slim. About $200.



CAMEL HAIR

COMES TO TOWN...

WITH

COOPER-COUTURE

For the sporting life in the city—

a jaunty little suit with a back belt,

slim skirt. About $185.



Greatcoat with great possibilities.

This is the case for camel hair in every situation: Over satin

in the evening, flannel by day. About $200.



NAN DUSKIN

Philadelphia

The camel hair trench coat by Charles Cooper is reed slim, with new subtlety—new fashion significance. About $200. All hats Mr. John



CAMEL HAIR COMES TO TOWN... WITH COOPER-COUTURE

NAN DUSKIN

Philadelphia

COOPER-COUTURE 719 S. LOS ANGELES STREET, LOS ANGELES, CALIFORNIA

UNDERLYING SECRET

of a complexion that looks water-lily fresh all day. It's Moisture Petals—the remarkable moisturizing foundation that works its spell undercover, underneath make-up. Softens and smooths the skin to promote a youthful look. And at the same time, it helps your make-up blend more evenly, cling hours longer.

Try Moisture Petals —your day will end lovelier than it began!



MOISTURE PETALS®

THE DAYTIME MOISTURIZING LOTION BY

DuBarry®

for the knowing beauty

At night, clear the way for beauty with gentle DuBarry Cleansing Cream and Skin Freshener.

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You'll find the new

Ship'n Shores

at these and other fine fashion stores!



CONNECTICUT
Bridgeport, Trumbull; *Nyden's*
Fairfield; *Fairfield Dept. Store*
Hartford; *G. Fox & Co.*
Hartford; *Sage Allen & branches*
Middletown; *Esta's*
New Britain; *Davidson & Leventhal & branches*
New Haven; *Edw. Malley Co.*
Norwich; *Reid & Hughes & branches*
Stamford; *C. O. Miller*
Torrington; *Mertz Co.*
Waterbury; *Howland Hughes*
Westport; *Greenberg's Store*

DELAWARE
Newark; *Newark Dept. Store*

MAINE
Augusta; *D. W. Adams*
Augusta; *Chernowsky's*
Biddeford; *Butler's Store*
Brunswick; *Senter's*
Caribou; *L. S. Hall*
Farmington; *E. K. Day*
Lewiston; *Ward Bros.*
Portland; *Owen Moore & branch*
Portland; *J. E. Palmer & branch*
Portland; *Porteous, Mitchell & Braun*
Portland; *Rines Bros.*
Presque Isle; *Weinberg's*
Waterville, Skowhegan; *Stern's*
Westbrook; *Parker's Dress Shop*

MASSACHUSETTS
Attleboro; *Milady's Shop*
Boston; *Conrad & Chandler*
Boston; *Gilchrist*
Boston; *Jordan Marsh*
Boston, Chestnut Hill; *R. H. Stearns*
Brockton; *Edgar's*
Brockton; *Fraser's*
Cambridge; *Harvard Coop.*
Fall River; *R. A. McWhirr*
Framingham; *New York Store*
Gloucester; *Wm. G. Brown*
Greenfield; *Wilson's*
Haverhill; *Mitchell & Co.*
Holyoke; *Albert Steiger*
Lee; *Towne Shoppe*
Leominster, Fitchburg; *Allen Co.*
Lexington, Winchester, and Reading; *Loralane*
Lowell; *Bon Marche*
Lynn; *Burrows & Sanborn*
Lynn; *T. W. Rogers*
Malden; *Boston Leader*
Mattapan Sq.; *Murray's Store*
Middleboro; *Boston Store*
Milford, Whitinsville; *Louis Fashion Shop*
New Bedford, Lawrence, Fall River and Lowell; *Cherry & Webb*
New Bedford; *Star Store*
Newburyport; *H. W. Pray*
Newton Centre, Hingham; *Greenfield's*
No. Scituate, Cohasset; *S. Gates*
Pittsfield; *England Brothers*
Plymouth, Cape Cod, and Nantucket; *Buttner's*
Quincy; *Remick's*
Quincy, Braintree; *Sheridan's*
Salem, Beverly, Danvers, and Burlington; *Almy's*
Salem, Beverly; *Wm. G. Webber*
South Boston; *Tuck's*
Southbridge; *Edward's Corp.*
Springfield; *Albert Steiger*
Waltham; *Grover Cronin*
Waltham; *Parke Snow, all stores*
West Newton; *Barron's*
Whitman; *Sally Dress Shop*
Worcester; *Denholm & McKay*
Worcester; *Eddy's*
Worcester; *Wm. Filene's*
Worcester; *Richard Healy*
Worcester; *R. H. White*

NEW HAMPSHIRE
Exeter; *London Dry Goods*
Manchester; *Leavitt's*
Nashua; *Miller's Women's Shop*
Nashua; *Speare Dry Goods*
Portsmouth; *George H. Marshall*

NEW JERSEY
Bayonne; *Paramount Shop*
East Orange; *Kresge-Newark*
Elizabeth, Plainfield; *R. J. Goerke*
Elizabeth, Clifton; *Levy Brothers*
Hackensack; *Famous Fain*
Morristown; *M. Epstein*
Newark; *Bamberger's & branches*
Parlin; *Sylvette Shops*
Paterson; *Meyer Brothers*
Perth Amboy; *Paramount Shop*
Rahway; *Pachman's Woman's*
Ramsey; *Lorene Scala*
Trenton; *Nevius Voorhees*
Union City; *A. Holthausen*
Verona; *Evenson's*
Westfield; *Milady Shop*

NEW YORK
Albany; *Classic Shop*
Albany; *John G. Myers*
Albany; *Wm. Whitney*
Auburn; *Hislop's*
Buffalo; *Adam Meldrum & Anderson & branches*
Buffalo; *Wm. Hengerer*
Buffalo; *Hens & Kelly & branches*
Catskill, Tannersville; *Smart Shop*
Cortland, Unadilla; *Rose Co.*
East Rochester; *Saxton's Store*
Elmira; *Shechan's Store*
Farmingdale; *Mid Island Stores*
Forest Hills; *Jayson's*
Ithaca; *Rothschild Bros.*
Jamaica; *B. Gertz & branches*
Jamestown; *Bigelow's*
Kingston; *London's*
Manhasset; *Jaffe's Store*
New York; *Bloomingdale's & branches*
New York; *Arnold Constable & branches*
New York; *Gimbel's & branches*
New York; *Macy's & branches*
New York; *Saks-34th & branches*
Niagara Falls; *Jenss Stores & branches*
Patchogue; *Swezey & Newins*
Poughkeepsie, Kingston; *Wallace Co.*
Rochester; *McCurdy's & branches*
Rochester; *Sibley's*
Rome; *Kanoff Store*
Schenectady; *Carl Co.*
Schenectady; *Wallace's*
Seaford; *Mid Island Stores*
Syracuse; *Chappell's & branches*
Syracuse; *Dey Bros.*
Utica; *Boston Store*
Watertown; *Globe Store*
Yonkers; *Mimi*

PENNSYLVANIA
Allentown; *Hess's*
Altoona; *Wm. F. Gable*
Altoona; *Kaufman's*
Bradford; *A. J. Olsen*
Butler; *A. E. Troutman*
Charleroi; *Miller's Fashion*
Chester; *Speare Bros.*
Connellsville; *A. E. Troutman*
Erie; *The Boston Store*
Erie; *Trask's*
Greensburg; *Royer's*
Greensburg; *A. E. Troutman*
Harrisburg; *Bowman's & branches*
Harrisburg; *Feller's*
Indiana; *A. E. Troutman*
Johnstown; *Berg's*
Johnstown; *Penn Traffic*
Johnstown; *Town & Country Shoppe*
Lancaster; *Garvin's*
Latrobe; *Troutman's*
Lewistown; *Danks & branches*
Lewistown; *McMeen's Store*
McKeesport; *Immel's*
McKeesport, Braddock; *Jaison's*
Meadville; *Crawford Store*
New Castle; *New Castle Dry Gds*
New Kensington; *Hart's*
Philadelphia; *Dewees*
Philadelphia; *Gimbel's & branches*
Philadelphia; *Lit Bros.*
Philadelphia; *John Wanamaker & branches*
Pittsburgh; *Gimbel's & branches*
Pittsburgh; *Joseph Horne & branches*
Pittsburgh; *Stephen-Richard*
Reading; *Whitner's*
Scranton; *Cleland Simpson*
Scranton; *Scranton Dry Goods*
Sharon; *Sharon Store*
Stroudsburg; *A. B. Wyckoff*
Uniontown; *N. Kaufman's*
Uniontown; *Metzler's*
Wilkes Barre; *Fowler-Dick-Walker*
Wilkes Barre; *Isaac Long*
York, Hanover; *Bon-Ton Store*

RHODE ISLAND
E. Greenwich; *Herman Silverman*
Providence, Newport, Barrington; *Cherry & Webb*
Providence; *Outlet Co.*
Providence; *Shepard Co.*
West Warwick; *Maxine*
Woonsocket; *McCarthy's Dry Gds.*

VERMONT
Brattleboro; *J. E. Mann*
Burlington; *Magram's Fashion*
St. Johnsbury; *Hovey's Shop & branch*

Clothes-notes for boys

Young men (angry, perhaps, when first presented with the idea) may find school easier to take when it means having some dashing new clothes—even if they stay neat after a hard day's work. An assortment here, colour-planned in browns, white, and yellow-gold. At right, a knitted cotton polo shirt striped in brown and white; solid brown collar and cuffs. By Carter's; $3. Lined shorts in brown, completely washable, with elasticized back and suspenders. Shorts by Chips 'n Twigs, of wool and Du Pont nylon; $4, at Gimbels.



Two switches for the brown shorts—below, a knitted cotton polo shirt (this idea, a great one for muss-up-type men) in brown, gold, white stripes. By Carter's; $3.





Knitted cotton polo shirt (above) in gold and white checks—very trim with brown. By Carter's; $2. All three shirts at Macy's.

BRIAN

Photographed at New York Airways' Manhattan Heliport



A JAMISON ARRIVES IN HIGH SPEED TWEED! *Its easy lines are squared away with matchbox seaming. Peggy Thayer designs it in marvelous crunchy herringbone wool with grey zigs and camel zags. The belt is a twist of tweed and leather. $55.00 at Bonwit Teller, all stores; Montaldo's, all stores; Nan Duskin; Flah's, all stores; Jewett's; Kaufmann's.*

THE HOUSE OF JAMISON
498 SEVENTH AVENUE, NEW YORK CITY, N.Y.

Belted wool dress, about $70. Wool costume, about $110. Both Siri lined. At Bergdorf Goodman's, Rich's, Blums Vogue, Joseph Magnin. In Canada, Jack Liebman Ltd.



PAT SANDLER FOR HIGHLIGHT



Everybody looks up to the girl in the Worumbo Woolen

Eyes on Worumbo Polo® Cloth cut with a new affinity for town. About $145, at Abraham & Straus, all stores; Meier & Frank Co., Portland, Oregon; and Raleigh Haberdasher, Washington, D. C.

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WONDERFUL, WONDERFUL.

Lady Manhattan®

Lovely, gracious, quietly elegant...the lady who wears the new Lady Manhattan® 100% textured silk shirtdress. It's a beautiful interpretation of a familiar classic...part of every well-dressed woman's wardrobe. Styled with unpressed pleats and self belt, tailored with the fine Lady Manhattan workmanship you've come to expect. Sizes 8 to 18 in antique gold and other fashion colors, about $25. Slightly higher in the West. Lady Manhattan, 1407 Broadway, New York 18, New York. A division of The Manhattan® Shirt Company.

La Vigna



CONNOISSEUR® CASHMERE WOVEN PLAID, LOOMED EXCLUSIVELY FOR LA VIGNA BY J. J. O'DONNELL. A BILL GIARDIELLO DESIGN. AT FINER STORES. WRITE: LA VIGNA, INC., 512 SEVENTH AVENUE, NEW YORK 18

If this brunette can be blonde why shouldn't Cashmere be plaid?





Grace wants the performing wools

Wool, the grand performer, sounds its pure clear note high above the fashion frontier with the lyrical permanent pleat. Now that wool pleats stay beautiful forever, watch how the great herringbone walking skirt really comes into its own. Skip in it. Sleep on it. Sing it through September rain. Permanent wool pleats stay clean-cut. Natural and yielding. Never stiff or nailed-on looking. With such high-performance caliber and good breeding to the core, who could hope to rival pure wool in any form?

Pure wool herringbone walking skirt, permanently pleated, designed by Sylvia De Gay for Robert Sloan, $25.00. Wool melton cardigan, $35.00. At: Lord & Taylor, New York; Julius Garfinckel & Co., Washington, D.C.; H. & S. Pogue, Cincinnati; Chas. A. Stevens, Chicago; Stix, Baer & Fuller, St. Louis and branches; Jos. Magnin, San Francisco.

The Wool Bureau, Inc., 360 Lexington Ave., New York 17, N.Y.



maidenform bra** SCROLL*...newest Maidenform bra...with hug-and-hold band under the cups to keep the bra in place (can't ride up)! Two stunning Scroll styles: broadcloth back (shown), 2.50 or "Vyrene" spandex (non-rubber) elastic back with reinforced undercups, 3.95. Center elastic: Acetate, Cotton, "Vyrene" Spandex.

*REG. U.S. PAT. OFF. ©1962 BY MAIDENFORM, INC., MAKERS OF BRAS, GIRDLES, SWIMSUITS.

*Du Pont trademark

PHILIP STELLA SKIRT/CAPEZIO SHOES

LEAN ON KLOPMAN!

Because nobody makes better fabric than Klopman—and **JUDY BOND** knows it. Knows that one of the most perfect fabrics to wear all year 'round is Dacron and Cotton. Chooses 65% "DACRON"* POLYESTER and 35% COTTON BATISTE for the blouse with a cascade of ruffles. Natural, white, pink or blue. 30 to 38, about $6, B. Altman & Co., N.Y.; Hochschild, Kohn, Baltimore; Wm. Hengerer, Buffalo; The Higbee Co., Cleveland; The J. L. Hudson Co., Detroit; John Wanamaker, Phila. KLOPMAN MILLS, INC., 450 Seventh Avenue, New York 1.



YOU CAN FIND luxuriant all-cotton Cone Jonah's Wale Corduroy in this sleeveless dress and jacket costume designed by the **HAYETTE** division of **DAVID CRYSTAL,** in brown bronze or pale dry loden, in sizes 5 to 15, about $39.95. At: Bonwit Teller, New York; Julius Garfinckel, Washington, D.C.; I. Magnin & Co., West Coast; Montaldo's, all stores.

CONE MILLS INC., 1440 Broadway, New York 18, N.Y.

FRANK GALLANT, NEW YORK 18



LILLY DACHE HAT



unmistakably

Frank Gallant

EMBA MINK BREEDERS ASSOCIATION Virginia Thoren-Rice



AUTUMN'S GOING PLACES IN EMBA® AUTUMN HAZE® MINK

Brown: the Color of Fall. Earthy tones. Delicate hues. Golden shades warmed by the sun. Here, a rich, wonderful brown in its most tantalizing form: AUTUMN HAZE® natural brown mink, one of the EMBA® Great Twelve from America, the proudest, most honored name brown can have. AUTUMN HAZE in the big "Little Furs" ready to toast important day-to-night doings; ready to meet a simple luncheon date, dinner, with tremendous chic. Here shown, three that set the pace of fashion.

AUTUMN HAZE NEWS: *Shown opposite:* Special jacket look, sports a dash of pockets and ruff of collar—travels beautifully clockwise, anywhere.

AUTUMN HAZE NEWS: *Above left:* The never-do-without stole, a wardrobe must; and this shape of flair is flattery galore.

AUTUMN HAZE NEWS: *Above right:* New-length coat displays its sweep of importance in narrowing sleeves and spoked collaring. A do-everything wonder.

Available at these favored stores:

AKRON, OHIO, O'NEIL'S • ATLANTA, GA., RICH'S • BOSTON, MASS., MORTON'S • CEDAR RAPIDS, IOWA, ARMSTRONG'S • CHICAGO, ILL., THOMAS E. McELROY
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DAN MILLSTEIN

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The mood, the distinctive stamp of great fashion creators . . . captured by Dan Millstein with the same faithful detail and impeccable look of the originals. Far left: the column coat with a stove pipe collar. Black imported melton or imported worsted faille, satin bound. 6 to 16. $125. Left: unfitted suit that gives all the curve of fit. Slightly eased skirt, jacket intricately detailed and closed with a flat bow. Green or brown pure worsted. Sizes 8 to 16. $100. Right: the great coat in complete control. Importantly braid trimmed. Black and white or black and brown imported mohair diagonal tweed. Sizes 6 to 16. $125. At **BLOOMINGDALE'S**, N. Y. and branches, or one fine store in your city. For free brochure and name of store nearest you, write Paris Import Division, Dan Millstein, Inc., 205 West 39th Street, New York 18, New York. Manufactured in Canada by BARRY LEE, 1193 Phillips Sq., Montreal.

MR JOHN BOUTIQUE HATS/EUGENIA SHOES/KATTEN BAGS



"Why, sometimes," the Queen said



to Alice, "I've believed as many as six impossible things before breakfast." One might have been the Handmacher suit, cut and needled as tho money were no object... at a rub-your-eyes-price!

This one, decidedly Fall, '62, in imported tweed, about $80

Handmacher



Abe Schrader

The Costume–dress waisted in soft leather, detailed jacket. Soft leno wool in red, green, royal, taupe or black. Designed by Belle Saunders. Sizes 8 to 16. About $70. At fine stores everywhere or write to Abe Schrader, 530 Seventh Avenue, New York 18, New York.

EMME HAT/PRICES SLIGHTLY HIGHER IN THE WEST



How

Who has it? Who can keep it? What dims and dulls it?

Children have it. Stars keep it. Birthday candles can threaten it.

But today's woman can capture and hold a young kind of glow, far beyond the years of actual youth.

How? By devoting five delicious minutes every night to the care of someone special: herself.

Here's a 5-minute beauty rite that can steal from stars and moppets:

1. Thorough cleansing with Dorothy Gray Salon Cold Cream, created to coax away hidden grime, bring out hidden beauty, let the skin's natural brightness shine through.

2. Pat on Orange Flower Skin Freshener from the same fine house to stimulate, refine, give still more deep-down freshness.

3. A gentle smoothing on of Dorothy Gray Satura, the dewy delight that makes skin feel instantly softer, blesses it with welcome moisture. Fragrant, pink Satura does its beautiful work at night while you sleep, or all day under make-up, gives tired skin an appealing younger look.

Key to this 5-minute beauty magic is consistency. Followed faithfully, it promises heart-warming rewards. Clearer, fresher skin, a younger vital look. That's the special glow of The New American Beauty. And you needn't be a born beauty to get it.

This message is published in the interest of longer, lovelier glowing by Dorothy Gray, creator of today's most complete line of beauty products —

DOROTHY GRAY

the cherished care
for complexion and hair.

twosome—with news



BRIAN



For new narrower dresses, suits cut closer to the body, this brassière and pantie-girdle are an ideal twosome—guaranteed to give back a shapely image, even in the relentless fitting-room mirror. First, the brassière: softly, but firmly devised in white nylon lace, with a plunge-y neckline; the lower edge gathered and elasticized to fit figure variations. The pantie-girdle is slightly longer in the leg than usual, to give a smooth, unbroken line. Of white Lycra power net, with white satin panels—actually, the eight-panelled construction is news, and remarkably effective at ironing out wayward bulges. The thin elasticized waistband makes for trimness, doesn't interfere with belts. Brassière and pantie-girdle, both by Perma-Lift. Brassière, about $3; pantie-girdle, about $13. At Bloomingdale's; Stix, Baer & Fuller.

Celanese

Young Elegante Crepe Fashions at these stores

Not all fashions shown on the following seven pages are at all stores

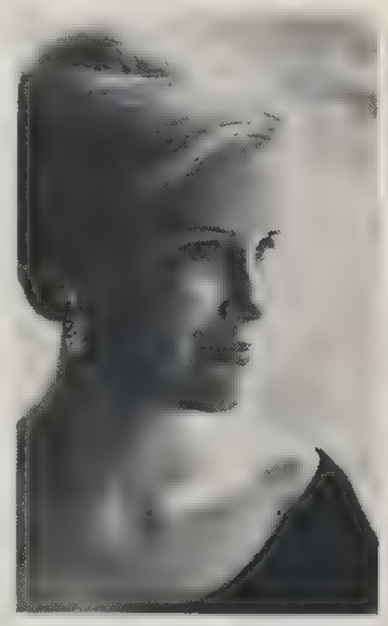
ALABAMA
Mobile ..... Gayfer's*
Montgomery ..... Montgomery Fair
ARIZONA
Tucson ..... Levy's
CALIFORNIA
Bakersfield ..... Brock's
Fresno ..... Gottschalk's
Los Angeles ..... May Co.
San Bernardino..The Harris Company
San Diego ..... May Co.
San Francisco ..... The White House
CONNECTICUT
Bridgeport .. Howland Dry Goods Co.
DISTRICT OF COLUMBIA
Washington ... Woodward & Lothrop
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Daytona Beach.Ivey's of Daytona Beach
Gainesville ..... Belk-Lindsey
Jacksonville ..... Levy's
Miami ..... Burdine's*
Orlando ..... Ivey's of Orlando
GEORGIA
Atlanta ..... Rich's
Augusta ..... Cullum's
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Chicago ..... Bramson*
Chicago ..... Martha Weathered
Springfield ..... Myers Brothers
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Indianapolis .. The Wm. H. Block Co.
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Des Moines ..... Younkers
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Lafayette ..... Wormser's
New Orleans ..... Gus Mayer
MASSACHUSETTS
Boston ..... C. Crawford Hollidge
MICHIGAN
Grand Rapids ..... Herpolsheimer's
MISSOURI
Springfield ..... Heer's
St. Louis . Scruggs-Vandervoort-Barney
NEBRASKA
Lincoln ..... Miller & Paine
Omaha ..... Brandeis
NEW YORK
New York City ..... Bloomingdale's*
Rochester ..... B. Forman Co.
Schenectady ..... The Carl Company
Syracuse ..... The Addis Co.
NORTH CAROLINA
Asheville ..... Ivey's of Asheville
Charlotte ..... Ivey's of Charlotte
Durham ..... Thalhimers
Greensboro ..... Ellis-Stone
Raleigh ..... Ivey's of Raleigh
Winston-Salem ..... Thalhimers
OHIO
Akron ..... Polsky's
Cincinnati ..... Mabley & Carew
Cleveland..... The Higbee Company*
Columbus ..... Morehouse Fashion
Dayton ..... Elder-Breeman
Toledo ..... Lasalle's*
PENNSYLVANIA
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Pittsburgh ..... Kaufmann's
Reading ..... Pomeroy's
Wilkes-Barre. Fowler, Dick and Walker
RHODE ISLAND
Providence ..... Gladding's
SOUTH CAROLINA
Columbia ..... J. B. White Company
Greenville ..... Jean West
Spartanburg ..... August W. Smith
TENNESSEE
Chattanooga ..... Loveman's
Knoxville ..... Miller's
Memphis ..... Goldsmith's
Nashville ..... Cain-Sloan Co.
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Abilene ..... Ernest Grissom's
Corpus Christi ..... Lichtenstein's
Dallas ..... Lester Melnick
Fort Worth ..... Meacham's
Houston ..... Battelstein's
San Antonio ..... Joske's
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Milwaukee .....Gimbel-Schusters'*
*and branches

Crepe & the young elegantes

A new identity has emerged in fashion: the Young Elegantes, a force of great influence. The Young Elegantes are exemplified by young women whose individuality is as definite as their taste is faultless. The Young Elegantes reject the casual and the careless for a perfection that looks unstudied. They frankly prefer elegance—elegance that is the product of a discerning eye and an appreciation of detail.

This is an elegance beautifully expressed by crepe. Crepe has the subtlety, the fluidity, and the gentle definition they demand. Very notably —crepes woven with Celanese acetate. Celanese acetate, historically important in making crepe the true fashion classic it is, today creates the versatile crepes that lend themselves superbly to the lines that the Young Elegantes instinctively claim.

On the six following pages Celanese presents six Young Elegantes and their preferred look—as it is flawlessly expressed in crepe. You'll see that this look is not restricted to place or price. It fits brilliantly into every facet of your life, able to give you a true young elegance, too. Turn the page and see . . . look for the store nearest you on opposite page.









Crepe made with Celanese acetate the beauty fiber







Crepe & the young elegantes

Mrs. Murray B. Marsh, Jr. has just moved from Seattle to California. As a newlywed she is happily engrossed in decorating her new home and becoming an active member of Los Angeles' young married group. A true elegante, Mrs. Marsh has many interests in addition to fashion. Skiing, sailing and French literature are high on her preference list. That's why when she selects her clothes she wants them quiet, unobtrusive and timeless. Crepe with Celanese acetate she finds an excellent fabric choice for both day and evening. The very versatility of it is exemplified in her three choices of *crepe by Hargro of Celanese acetate and rayon.*

DRESSES BY JR. SOPHISTICATES. Top: modified shirtdress with pleating on bodice, small brass buttons, full sleeves. In paprika, putty, chutney, amber, black. 3-15. About $50 at Bloomingdale's, New York & Branches; Bramson — all stores, Chicago; B. Forman Co., Rochester. Lower left: sheath with sleeveless blouson bodice, bateau neck, self rope belt. Black only. 3-15. About $40 at Bloomingdale's, New York & Branches; Bramson—all stores, Chicago; John Wanamaker, Philadelphia. Right: tent dress—halter neckline with self welting and high rising rope belt. Black only. 3-15. About $40 at Bloomingdale's, New York & Branches; Bramson—all stores, Chicago; John Wanamaker, Philadelphia. Additional stores on Page 80.

Celanese®



Mrs. Benjamin Paddock III is indeed a Detroit Young Elegante with more interests in life than time allows. When she is not spending time with her two sons, or playing golf with her banker husband, she collects and refinishes antiques, paints, and enjoys the fine art of decoupage. With a schedule so full, Mrs. Paddock must plan her wardrobe well. The same flair she brings to her artistic efforts—she brings to her clothes. And it isn't surprising that you'll find her closet full of crepes. For crepe has the spirit and the dash she so loves. Look how this *Couleur crepe of Celanese acetate and rayon* gives drama to her short dinner gown.

DRESS BY ROBERT MORTON. Sheath with a symmetrically draped skirt. Black, white and toast. 8-16. About $70 at Bloomingdale's, New York & Branches; Bramson—all stores, Chicago; Brandeis, Omaha; Joske's, San Antonio; Miller's Inc., Knoxville. Additional stores on Page 80. Celanese®

Crepe made with Celanese acetate the beauty fiber



Crepe & the young elegantes



Helene Ferguson is young, vibrant and deeply involved in living a full life divided between the North Shore of Long Island and Manhattan. Home long enough just to change her clothes, Missy maintains a varied wardrobe. "But it's never big enough," says Missy. That's why she picks crepes with Celanese acetate—crepes that never shout . . . that allow her own blonde beauty to carry the occasion. Two perfect examples of quiet and elegant crepes by *Onondaga of Celanese acetate and rayon* are shown here. It's easy to see why they're her favorites.

SEPARATES FOR ARBE ORIGINALS BY DOROTHY ARDEN. Left: two piece dress. Overblouse has scooped neck, set-in sleeves. Bugle beaded edging, sheath skirt. Black, red; 6-16. About $90 (long) $85 (short). Right: two piece dress with unpressed pleated skirt and leather belt. Toast, red; 6-16. About $60. Both styles at Bloomingdale's, New York & Branches; Bramson — all stores, Chicago; Kaufmann's, Pittsburgh. Additional stores on Page 80. Celanese®

Mrs. Gordon Wilson, the former April Donald, is one of Chicago's active Young Elegantes who has a strictly functional approach to fashion. Like so many of the new fashion leaders, she prefers simple and easy clothes that have their own distinct individuality. Commuting as she does from her home in Lake Forest to St. Luke's Hospital where she teaches dramatics in the psychiatric ward, her need is for mobile, fluid fabrics like crepe, particularly of Celanese acetate, that travel easily or grace a cocktail party. Celanese acetate gives the richness and suppleness to crepe that lends itself perfectly to her way of life. April, an art lover as well as actress, is photographed here in the Chicago Institute of Fine Arts in *Hargro crepe of Celanese acetate and rayon.*

DRESS BY HAYETTE in brown or black. 5-15. About $35 at Bloomingdale's, New York & Branches; Bramson—all stores, Chicago; The Higbee Company, Cleveland; Kaufmann's Pittsburgh; John Wanamaker, Philadelphia. Additional stores on Page 80.

Celanese ®



Crepe made with Celanese acetate the beauty fiber





Crepe & the young elegantes

Mrs. Willard Ferris of Washington, D.C. is a painter and a mother of two young boys. Everything about her, her home, the way she dresses, is elegant. And she finds elegance best expressed in crepe with Celanese acetate, adorned, perhaps with a single jewel. For her special feeling for fashion, Mrs. Ferris chose these dresses in *Onondaga crepe of Celanese acetate and rayon* which she wears easily and gracefully.

DRESSES BY HAROLD LEVINE in black, Biscayne green, bone, red; sizes 6-16. Short dinner dress with two-piece look. About $70 at Bloomingdale's, New York & Branches; Kaufmann's, Pittsburgh; John Wanamaker, Philadelphia. Cocktail dress with low criss-crossed back. About $60 at Bloomingdale's, New York & Branches; The Higbee Company, Cleveland; John Wanamaker, Philadelphia. Afternoon dress with short cropped sleeves, back belt. About $50 at Bloomingdale's, New York & Branches; Battelstein's, Houston; John Wanamaker, Philadelphia. Additional stores on Page 80.

Celanese®



Mrs. Edwin C. Donaghy, Jr. is a talented gardener, and certainly one of the prettiest flower-lovers in Philadelphia. She dresses her petite figure with the knowing simplicity of a Young Elegante. That's why she so frequently chooses crepe. As in this sculptured skimmer of *Chardon Marché Celanese acetate and rayon*, crepe is the rich, subtle background for her personality. Crepe never overwhelms—it states its beauty quietly.

DRESS BY ROBAN. Black, brown, royal, red. 3-15, 6-16. About $40 at Bloomingdale's, New York & Branches; Bramson—all stores, Chicago; Gimbel-Schusters', Milwaukee; May-D & F, Denver & Colorado Springs; Woodward & Lothrop, Washington, D. C. Additional stores on Page 80. Celanese®

Crepe made with Celanese acetate the beauty fiber



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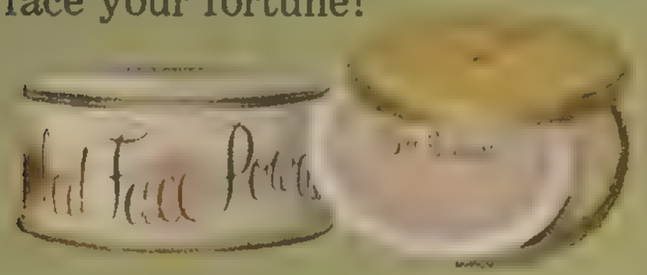
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DAYTON'S, Minneapolis
DRAPER'S of Pasadena
CARSON PIRIE SCOTT CO., Chicago, and Peoria
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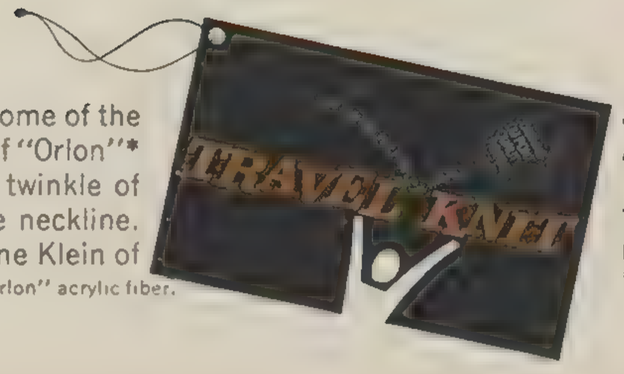
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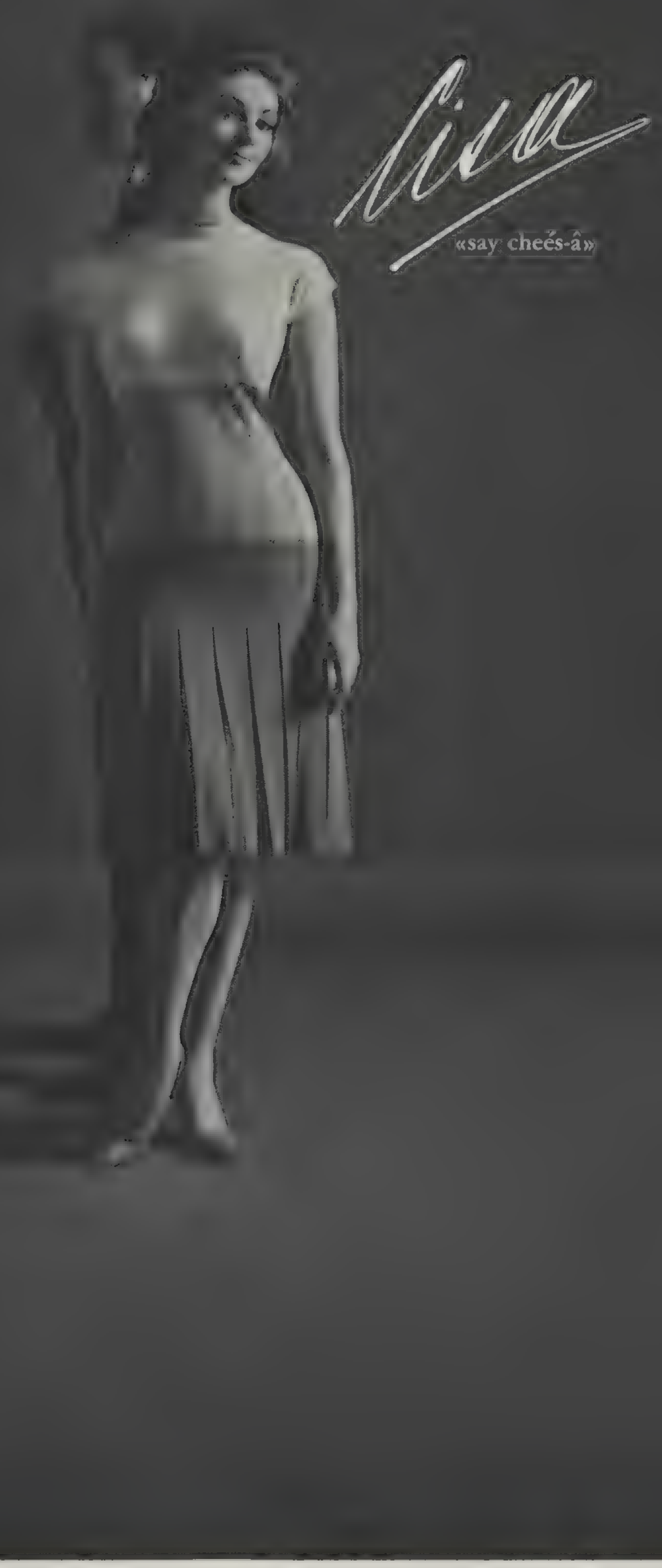


Junior Sophisticates, in navy/red; olive/red; black/red; red/navy. 3-15. About $65. At Hutzler's, Balt.; Jenny Co., Cincinnati; Neiman-Marcus, Dallas & Houston; Dayton's, Minneapolis; Bonwit Teller, N. Y.; Meier & Frank Co., Portland & Salem.

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THE TRAINING OF PERFECT LITTLE GIRLS

BY CLAIRE NICOLAS WHITE

Any little French girl of the last five generations has almost surely been brought up on the books of La Comtesse de Ségur, née Rostopchine, a noble lady who was born in St. Petersburg in 1799 and died in France in 1874. The most popular of her books are a trilogy called *The Misfortunes of Sophie*, *The Perfect Little Girls*, and *Holidays*. All through these books particular attention is paid to the character-forming of a heartbreakingly naughty little girl called Sophie.

I tried out these books on both my daughters when they were about five years old. They were completely spellbound. It became a daily ritual, the most important moment of the day, so that if ever we went visiting with children, grown-ups, or grandmothers the little girls would nudge me and whisper, "Tell them about Sophie!", as if it were as important as the discussion of world events. The lovely engravings were carefully studied and the Victorian costumes: wide skirts, lace pantaloons, large straw hats, were envied and imitated.

Why, I thought, shouldn't these books also become the daily fare of American children? But immediately the impossibility of this became evident. For though these books are extremely, almost primarily moral, our contemporary morality is of such a different nature that this Victorian morality seems often cruel, almost wicked. For where we sin by lack of it, they practised it in excess.

Yet there must be a lesson in these books, for my little girls, far from rebelling at the endless repetition of punishment following naughtiness, seem to enjoy the logic of it all, the systematic justice which actual life seems to lack. Mothers nowadays, or at least this particular mother, are too busy to practise discipline with any consistency so that it often is limited to temperamental outbursts or weak compromises.

But the children often seem to invent their own logic to justify punishment. Thus, for instance, after witnessing an accident in which a man was thrown off his motorcycle and badly hurt, one of them, after thinking this over asked me, "That man on the motorcycle, who was all bloody, he had been naughty, hadn't he?"

"I don't think so. Not necessarily."

But she, dissatisfied with this answer insisted, "I think he must have been just a little bit naughty, just a little bit!"

The life of the mothers in these books has certain similarities with that of our suburban commuter's wife. They lived in country houses in comparative loneliness while the fathers remained in Paris, or had died, or were sea captains. The ladies visited each other, embroidered, or made music together in the drawing room, went for walks, but mostly spent a great deal of time bringing up their children.

They were, of course, members of the privileged minority, and exercising authority over a vast staff of servants had given them a sense of responsibility, but also the self-assurance of righteousness. Their righteousness is indisputable, their virtue blinding, and by contrast poor Sophie's grappling with her dreadful temper and highly imaginative naughtiness seems particularly poignant.

And so, in a rebellious revenge on virtue, I have found a special delight in detecting failures in these exemplary mothers, perhaps because of the inferiority complex they inspire in me, whereas my daughters, just as naughty and high-spirited as Sophie, seem to approve entirely of the educational principles of these ladies.

Consider Sophie's mother. She does not merely command Sophie to resist temptation, but she carefully seems to plant temptation in the poor girl's path. This sadistic tendency reminds me of Bluebeard who, giving his wife the keys to his house, also gives her the one key she is *not* allowed to use. And yet, in the same way God pointed out to Adam which fruit in paradise *not* to eat. Still, it is easier to take this kind of teasing discipline from God than from mere humans.

Sophie's mother receives a beautiful sewing box from Paris. With the box has come a letter from her husband in which he plots with her a kind of tempting trap in which Sophie is bound to fall. The box is meant to be a present for Sophie if she is good for eight whole days. Though she is to be immediately shown the box, she is not to be told that it will be hers, for she must be good simply out of love of goodness, not in order to be rewarded with a present.

When Sophie sees the box she says, of course, "Can I have it?"

"How selfish you are," says the mother. "It's to me that your father sent it. Can't I have a present, too?"

Sophie is watering at the mouth.

The mother then leaves, and the box remains quite unguarded on the drawing-room table. And so Sophie becomes a thief, for she empties the box of its entire content: a golden thimble, gold scissors, golden needles, silk thread, ribbons, et cetera . . . and hides it all in a drawer in her room.

In the evening the mother

(*Continued on page 141*)



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for Jerry Silverman satin-trims
a flowing sheath in royal green.
Sheath is 100% Courtelle® acrylic—
the definitive fiber for knits.
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Portrait of fashion for Fall '62
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runless seamless sheerloc™—jewel of a stocking

new runless texture, lasting loveliness in nylons

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The three-part suit — an exciting new Travel Knit in "Orlon"* acrylic. Shape so steadfast. Touch so soft. George Carmel, one of America's designing greats, finds new imagery for this look in 80% "Orlon", 20% wool. Black and gold ombré stripes. 8-16. Suit with new contoured inner lining, about $190. With blouse, $235. Julia Lenobel, Des Moines; Wolf Bros., Fla.; Harzfeld's, Kansas City; Bergdorf Goodman, N.Y.; Maxine's, Pittsburgh; Montaldo's, all stores.

DU PONT

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Captivating little shaping, fashioned for flattery before or after-dark in DIADEM® natural pale brown mink, one of the EMBA® Greats from America, finest in the world.

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this is you coloring a shoe with new shu-mak-up®

The most exciting news since shoes! All you need is a touch of Shu-Mak-Up, and you're off on a fashion fling! Color black shoes soft beige or siren red. Match fabrics. Add bright polka dots . . . multiply your shoe wardrobe beyond your wildest fashion dreams!

Shu-Mak-Up applies, dries, like nailpolish, covers perfectly because it's a color coating. Color old shoes, new shoes, all shoes . . . from delicate silks to fine leathers. Shu-Mak-Up won't smudge or rain off, stays soft and pliable! The dazzle of fall Shu-Mak-Up colors you see here? A mere $1.25 each.

HATS BY LEON

Change your mind? Change the color! Think Aladdin, rub your shoes with Shu-Mak-Up conditioner-remover and presto! You're ready for a new color. And another. Dozens of new colors per pair (if you wish!) Each bottle colors four pairs of shoes.

By moonlight, golds and silvers and gala glitters are part of the Shu-Mak-Up fashion story. You'll find Shu-Mak-Up, conditioner-remover, and over-wax at your favorite store right now. Or write to Shu-Mak-Up, 3317 E. 50th St., Los Angeles 58, for the Shu-Mak-Up nearest you.

next week: same shoe, new color!



"Cover Girl
is a blessing...
a glamorous make-up
that's actually
good for my skin"

Says lovely cover girl, Sondra Peterson



At last! A Cover Girl complexion... so natural you can't believe it's make-up!

New Cover Girl covers so naturally, yet so completely. And it's medicated and antiseptic—actually helps *improve* your complexion. Unlike many make-ups that do nothing for your skin (often aggravate skin problems) Cover Girl is medicated—the glamour make-up that's *good* for your skin.

Smooth on fragrant Cover Girl liquid every morning . . . it's so light and lovely on your face, you'd hardly guess it's there. Touch up with the pressed powder all day. It's antiseptic to fight germs on your puff—actually helps prevent skin problems. No wonder it's the make-up of beautiful cover girls!



Glamorous shades, beautiful compacts. Now face powder, too. $1.50 *each plus tax.*

NEW Cover Girl *MEDICATED MAKE-UP BY NOXZEMA*

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BRUSHED-KNIT PULLOVER: 100% "ORLON" ACRYLIC. CAPRI PANTS AND 3-PIECE SUIT, 80% "ORLON", 20% WOOL.

Co-ordi-knits: very young, very "Orlon"® ACRYLIC FIBER

CROMWELL MILLS' great young sports clothes for folks whose favorite hobby is fun. Everything knitted with "Orlon"* acrylic, because it's alluringly soft and light. Wrinkle-free, neat. Color-bright. And—thrills, chills and vitamin pills—all they need to come clean is a somersault in the washing machine! Left: brushed-knit print pullover, about $10; jersey slacks, about $6. 7-14. Right: Cardigan and skirt, about $5 each; blouse, about $4. 3-6x. Blue jay, topaz, huntress and other colors. At H. & S. Pogue Co., Cincinnati, Ohio; Denver Dry Goods Co., Denver, Colorado; J. W. Robinson Co., Los Angeles; Meacham's, Ft. Worth, Texas; Bloomingdale's, New York and branches.

*Du Pont's registered trademark. Du Pont makes fibers, not fabrics or clothes. Enjoy the "Du Pont Show of the Week" Sunday nights, NBC-TV.

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COLLECTOR'S PIECES

...the long-pull sweater



A new length of sweater—bound for
city-country success over skirts, pants
or a this-year leather dress. In natural, camel,
ice blue, red, peach, watermelon, lemon or black.
Sizes small, medium and large. About $15.
Prices slightly higher on the west coast.

At **BLOOMINGDALE'S**
New York

What's back from

A head-to-toe review, here (reprising our August 1 issue), of how the casual clothes-life stacks up now. The staunch pea jacket below reflects a new kind of chemically-produced chic—abstract, fictitious-looking fabrics that are definitely not imitation-anything. This jacket, for instance: plushy, mustard-



Coats: new chemistry for chic



·Also at Capwell's · Carson Pirie Scott · Thalhimer's · The Emporium ·
The Higbee Co. · Dayton's · L. S. Ayres · Abraham & Straus · Burdine's

the ranch



Country stockings

coloured. Textured country stockings will be given a leg up (fashionably speaking) by the new raves for kilt-length skirts and for boots of all kinds. The head-scarf stars now in a Cinderella-style success story—suddenly it looks new again and absolutely great, especially if it's leather and it's whipped back to end in a windsock flip. The wind-



The leather head-scarf



Also at Abraham & Straus • Bloomingdale's • Carson Pirie Scott • L. S. Ayres • Strawbridge & Clothier • F. & R. Lazarus • Capwell's • Stix, Baer & Fuller • B. Forman • Thalhimer's • Burdine's • The Emporium

COLLECTOR'S PIECES

...the crisp cardigan

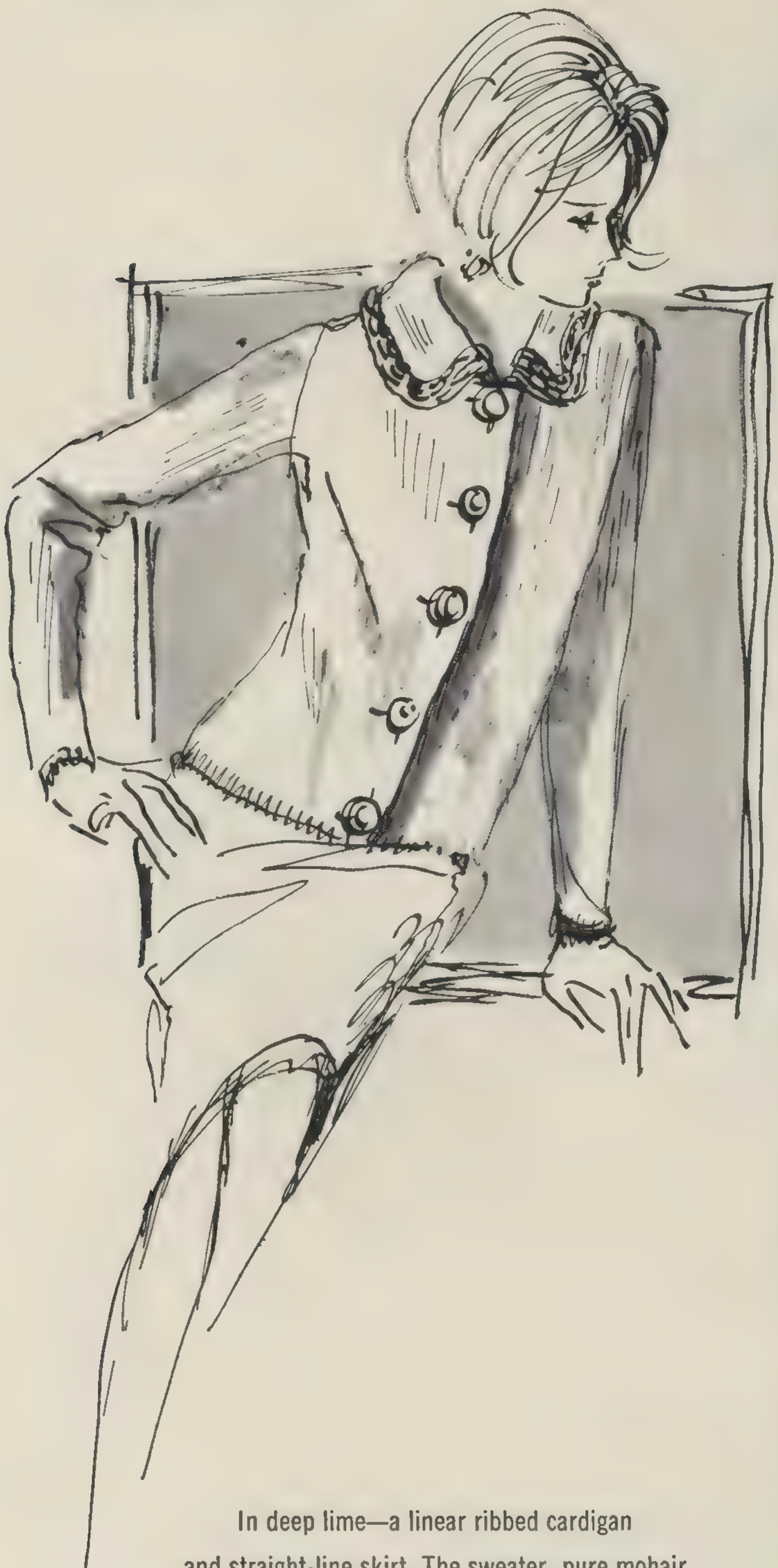


A shadowy flowering of green,
mushroom and black on a white ground,
handscreened on an angora and wool knit cardigan.
Also in orange, green and brown on white.
Sizes 34 to 40. About $18.

At **HUDSON'S**
Detroit

COLLECTOR'S PIECES

...Colour and Company.



In deep lime—a linear ribbed cardigan
and straight-line skirt. The sweater, pure mohair,
its matching skirt, mohair and wool.
Both also in bluebird, pink petal, watermelon, chamois,
white and black. Sweater in sizes 34 to 40, about $18.
Skirt in sizes 8 to 16, about $15.
Prices slightly higher on the west coast.

At **STIX, BAER & FULLER**
St. Louis

What's back from

Windbreakers—not for skiing



breaker, no longer tagged for-ski-slopes-only, is apt to turn up with a grey flannel skirt in town, or—unhooded—as a suit jacket; it's even been translated into mink. The new crush on leather is opening up all sorts of possibilities—for instance, slick, shiny black kidskin pants—to wear with sweaters or perhaps with a black kidskin pullover. Boots are a



Slick leather pants

Designed to be Lived in
by Jane Irwill ®

Also at Capwell's • Thalhimer's • Dayton's • Bloomingdale's
Joseph Horne • The Higbee Co. • The Emporium

the ranch

shoe-in success. They'll go to all lengths (including knee-length) both in the country with pants or cropped skirts, and in town. They're often shoe-substitutes. The long-drawn-out sweater is news, too, when it stretches almost to thigh-length; newest of all with a pulled-away neckline and a lengthy-looking neck. And the long pull makes a lean, rangy partner for pants and the season's cropped-at-the-kilt-line skirts.



Boots: bumper crop



The long pull

COLLECTOR'S PIECES

...with town or country dash



A never-out-of-season kind of dress—
a slim length of wide-wale corduroy with enough rope—
'round its middle—to tie at will.
In loden or blue, sizes 6 to 16. About $18.

At **ABRAHAM & STRAUS**
Brooklyn

At **B. FORMAN & CO.**
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Mink



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Daylight Fur Salon, Second Floor

MAY-D&F DENVER



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Borgana is the kind of coat you can love without caring for. You wear it in any weather. You depend on it to keep you warm. You trust it to keep you smart. And when you're finished wearing it you just put it in the closet without fear of losing it to the moths. Lush, lustrous, deep-soft Borgana is so at home with fine fur that **FAIRMOOR** crowned it with a handsome mink collar. In six tempting colors at your kind of store. About $140. **A BORG FABRIC**

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HARBURT

When so much devotion is felt for certain clothes, there's a reason. These American classics are so true to themselves that not one pleat, button or seam should ever be anything but what it is. Wool skirt, about $18. Wool jacket, about $18. Cotton paisley shirt, about $8. Sizes 8 to 18. At all fine stores, or for nearest store, write Harburt, 1407 Broadway, New York 18.



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THE DRESS: 70% "DACRON"* POLYESTER, 30% WORSTED WOOL.

...love what "Dacron"® does for me!

POLYESTER

And love what NELLY DON does with "Dacron" in my smoky plaid worsted. It's the shirtdress come of age. Slim. Citified. Scarfed in fringe. And fresh-staying as these Colorado carnations. Hand-washable, if you please, thanks to "Dacron"! Black/gray/camel (shown) or moss/beige/blue. 8-18. About $30. At Burger-Phillips Co., Birmingham; The May Company, Cleveland; Dayton's, Minneapolis & St. Paul; Frost Bros., San Antonio; Frederick & Nelson, Seattle.

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which one for you?

DUNKIRK (top) in otter antiqued—also redwood or tartan green with black, all black calf.

POMPANO (left) in bonanza—also tartan green with black, black with meadow, all black calf, pine cone suede with otter calf.

MOROCCO (bottom) in tartan green—also Jamaica brown with black, all black, redwood, or otter antiqued calf, Jamaica brown suede, gold kid.

All unlined with new more-supple-than-ever construction. Another reason Vitality Shoes are famous for fashion and fit.

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Vitality Shoes $12.95 to $14.95 (a few styles slightly higher)
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A HOUSEWIFE'S ANSWER TO ELINOR GOULDING SMITH'S ANSWER TO A HOUSEWIFE'S PRAYER

BY DAISY SAYER

Thank you, Elinor Goulding Smith, for your most learned dissertation entitled "How to Write a World-famous Best-selling Novel That Will Make Your Name a Household Word and Will Make You Rich Beyond Your Wildest Dreams," which appeared in the March 1, 1962 issue of Vogue.

I am sure I speak for every woman in America when I say that your advice holds unlimited possibilities for accomplishing the miraculous. For instance, your suggestions for making one's name a household word. Before reading your article, it never even occurred to me that for the past fifteen years my name actually has been a household word. It is spelled M-O-T-H-E-R. Isn't it beautiful? I am so grateful to you for bringing this to my attention.

Since I have already achieved this first objective, I am now ready to pursue your article further, in the hope that my name may become something more than just a household word. Perhaps it could become a literary word—like "author," for instance. Or a journalistic word—like "journalist." Maybe a capitalized word—like "Pulitzer Prize Winner." Or one of those big long words—like "controversial," "eccentric," "intelligentsia." Or even that dirty, four-letter word spelled R-I-C-H. (Not "filthy rich," you understand. Just "dirty rich.")

Before I can proceed toward these further successes, there are a few specific points on which I would like clarification.

(1) With regard to the paper on which I type my manuscript: You neglected to state exactly what size this paper should be, and whether this paper should be inserted into the typewriter in a vertical position or horizontally.

(2) With regard to the carbon paper, which you seem to indicate as being essential: Would you please advise as to what colour this carbon paper should be? Here again, I would like to know just what size should be used. Should the carbon paper be approximately the same size as the typing paper? Or isn't this really important?

(3) You seem to stress the fact that after finishing Page 1, I must go immediately to Page 2, then Page 3, Page 4, Page 5, Page 6, Page 7, Page 8, Page 9, and only after all of these should I put Page 10, Page 11, and Page 12.

In leafing through the various books and magazines that have come to my attention lately, it seems to me that this particular sequence has been considerably overdone, and if I may say so, it tends to become extremely monotonous.

(4) Your final paragraph isn't clear to me at all. After putting myself through all the labour of creating, typing, and assembling a literary masterpiece, why on earth would I want to bundle it all up and send it off to some "lucky publisher" as you call him? Indeed he would be lucky!

(5) This last item isn't so much a question as a counter-suggestion with regard to marking the package for mailing. You suggest using either "Educational Material" or "First Class." If your answer to Question No. 4 convinces me that there are valid reasons for mailing a manuscript to a publisher, then my choice would be to label the package strictly according to the caliber of its contents—namely, "First Class Educational Material." Even though I may modestly consider my work to be mediocre or uneducating, I certainly wouldn't want the whole U.S. Post Office Department to know it!

Your clever two-word slogan for signifying the end of a manuscript is most ingenious, I think. With your permission, and at the risk of being branded a copycat, I would like to use it now.

THE END



MONET, MASTER JEWELER, CREATES THE CONSTANTINA COLLECTION. WIDE COLLAR, $22.50. DROP EARRING, $10. PLUS TAX. AT FINE STORES.

jewelry in the golden manner of Monet



You can see for yourself in **Style Undies'** sweet dreams nightie. It's Springmaid Constanta cotton. Soft. Sheer. Delicious. The cotton that makes you a Springmaid. Pale blue or pink with matched eyelet embroidery and ribbons. 4 to 14. About $9. Matching pajama and peignoir not shown. Best & Co., New York; Marshall Field & Company, Chicago; John Wanamaker, Philadelphia; Julius Garfinckel, Washington, D.C.; Jos. Magnin, San Francisco. Fabric by Springmaid Cottons, 1457 Broadway, New York 36.

Plan your best winter look...in the shape

that holds a little distance from the body...or the indented-front, animated back!

'A A' (Average American) designs by Jack Zimmerman, precisely proportioned for 5'5" or under.

...in HAMMER BRAND...Black-dyed Southwest African Persian Lamb or LAMMOIRÉ*—Black-dyed Argentine Broadtail processed Lamb

DYED PERSIAN LAMB also available in HAMMER BRAND'S vibrant new duotone colors...black co-mingled with roulette red; marine blue; lasur brown; ivy green; golden haze...LAMMOIRÉ* also in dyed iridescent brown or fawn.



*Reg. Herman Basch & Co.

Hats: Sally Victor Gloves: Kislav Jewelry: Vendome

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weatherbee

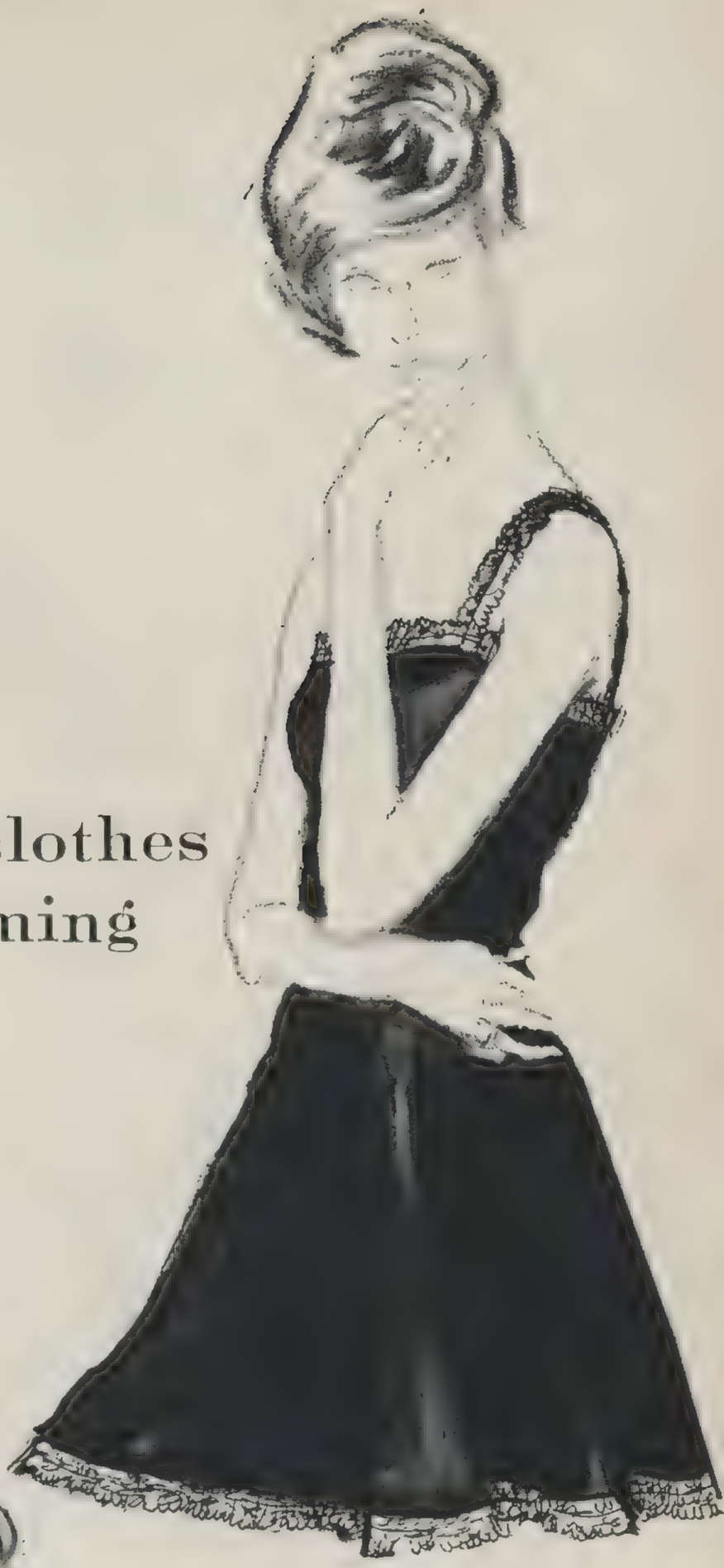


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"SALUTE"... fascinating flare... suede—smooth calf trim... Smooth calf—patent leather trim ... unlined.

Tweedie Footwear Corporation
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Sub-clothes costuming

BRIAN



Two wonderful starting-points for autumn clothes now—a camisole slip with wider, shortened skirt; an all-in-one with a special sleekness rating. Both, black.

Above: A slip that takes the idea of fit seriously—seams and darts in the bosom-and-waist area, plus a supple side zipper, keep it smooth. The top, camisoled with lace straps and edge; the short skirt (that keeps out of a hem's way) is slightly flared, lace-edged. By Iris, in black crêpe of Du Pont nylon, silk, Dacron; Talon Zephyr nylon zipper, about $13 at Saks Fifth Avenue; Rich's.

Left: All-in-one corselette of black elasticized silk chiffon, the seams all fagoted for smoothness. Front panel and curves are ecru nylon marquisette, covered in black nylon lace. Extra plushness: the velvet lining on the silk straps and light side bones. By Character; about $50 at Bergdorf Goodman; Hutzler's.



...she's the First Lady of Seamless!

She's the promise of elegance in stockings . . . you'll find her *only* on Belle-Sharmeer seamless with the exclusive Legsize fit.

She's practical, too . . . knitted in the front-and-center of each stocking so you will garter without twisting, sagging, straining your stockings . . . at last you can be sure they are on smooth and straight.

If you appreciate seamless that are far above the ordinary, look for the Legsize Lady.

NOTE: And she's in color! Purple for Brev legsize, green for Modite, red for Duchess.

© 1962, Wayne Knitting Mills

Belle-Sharmeer



sweet

So delightfully fetching in this precious shirt of pure silk. About $9.

Shapely classic!



sultry

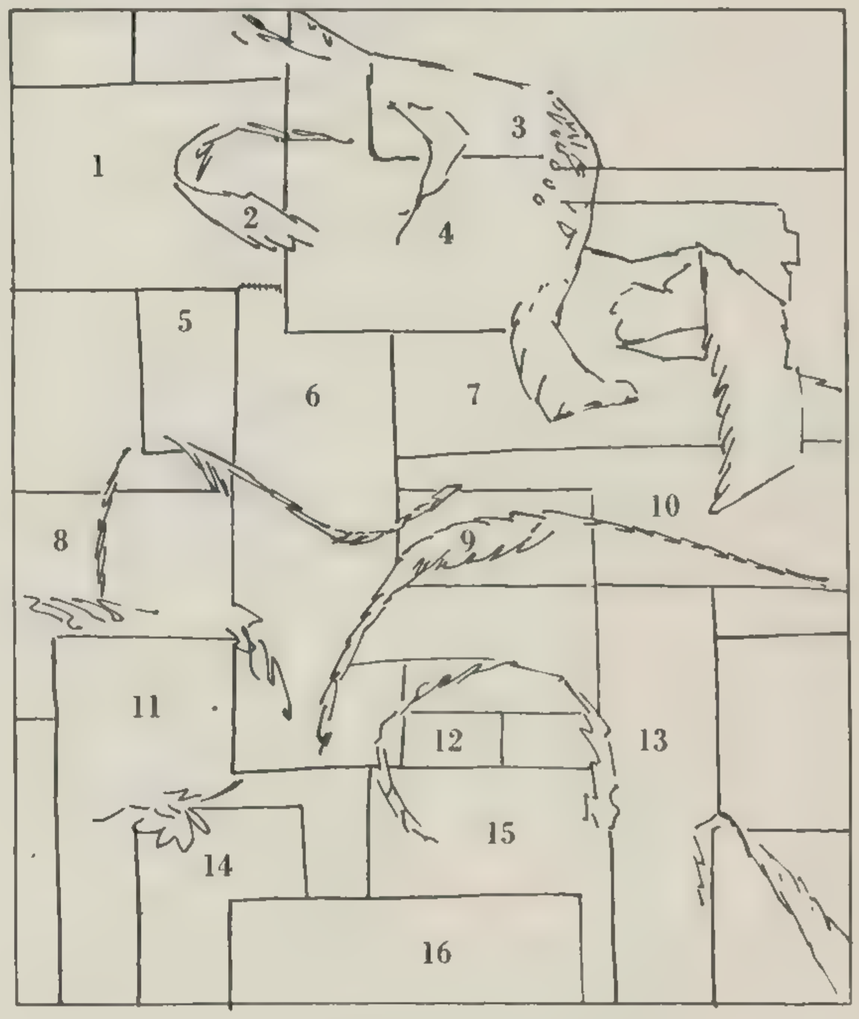
Voila! Suddenly you're the darling of the siren set. A cotton splendor about $6.

The Mack Shirt Corp.
Cincinnati 2, Ohio

When is a colour a decorator colour?

The specifics of the fabrics on page 230.

1. "Boticelli Antique Satin," coral strié, all silk. Schumacher.*
2. Red-rust braid, crunchy texture, made of jute. Tressard.*
3. A cut-velvet copy of a Louis XVI design, crimson, copper, pale gold. Scalamandré.*
4. Tawny amber silk velvet, from France. Clarence House.*
5. Orange-red woolly worsted, from Denmark. Unika-Vaev.*
6. Dusty-yellow wide-wale cotton corduroy from Italy. Tressard.*
7. Persimmon and black tweedy weave, hand-loomed wool with rayon. Knoll Associates.*
8. Silk, gentled by cotton, "Williamsburg Velvet," a golden reproduction of an English velvet used at Williamsburg. Schumacher.*



9. Ochre braid, made of jute, one inch wide. Tressard.*
10. Yellow-sherbet woollen worsted from Denmark. Unika-Vaev.*
11. Linen-textured casement fabric from Germany, apricot-colour spun rayon. Knoll Associates.*
12. Orange worsted, "Bolivia," from Denmark. Unika-Vaev.*
13. Gutsy damask, a copy of a 17th-century design in gold and off-white cotton and rayon. Brunschwig & Fils.*
14. A heady strié mingle of golds and pinks, spun rayon and cotton. Stroheim & Romann.*
15. A citron antique satin, in rayon and spun rayon, an English prize-winner by Nicholas Sekers. Stroheim & Romann.*
16. Brilliant yellow cotton twill from Italy. Tressard.*

*THROUGH DECORATORS

Kroywen's way with Einiger's treasured 24K cashmere...a nude-hued sweep of caressing luxury color-mated to natural Diadem mink. In seven other color-coordinated harmonies of fabric and fur. About $170. At finer stores; write **Einiger Mills, Inc.,** 111 West 40th Street, New York 18.

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the fluid-drive cleansers



The creamy, liquid cleansers are settled-in favourites now. They're cooling, fragrant, and as fast-acting as soap (just massage on, tissue off). Most of them deep-clean, most are not only non-parching but quite marvellous for dry skin. A run-down, then, on four of these milky cleansers—each with a skin-freshener to match.

Herbessence Cream Cleanser is chock full of skin-smoothing herbs and emollients. It's a rich, creamy concentrate with a spicy fragrance; in a plastic squeeze bottle. The companion lotion: cool, tingly Herbessence Skin Freshener. Both by Helena Rubinstein.
Deep Emollient Cleanser combines no less than seven different emollients in a pourable white cream that has a fresh, flowery scent (mostly roses). The follow-up Skin Freshener automatically adjusts the acid-alkaline balance of the skin. Both by Yardley.
Fluid Démaquillant, a vanilla-scented cleanser, is a marvellous softener, light enough to double as a make-up base. To team with Tonique, a clear, skin-tightening toner that incorporates plant extracts in its formula. Both by Stendhal.
Cleansing Milk—as the name says—is 80% fresh whole milk; loaded with vitamins and natural emollients. The brisk matching freshener is called Toning Milk. Both by Milkmaid.
In the portrait above: a make-up mobcap (sheer, white, permanently-pleated nylon, printed with coral roses) bouffant enough to take a mass of curlers. $2.50, at Bonwit Teller.

LITTLE GIRLS

(*Continued from page 102*)

has invited all the neighbours in to come and admire the splendid sewing box, but when it is opened, Sophie's theft is detected, she is whipped, locked in her room, but, worst of all, she is then read her father's letter, told that the box was *meant* to be for her, but that it shall now be given away to another little girl.

Sophie is all of four years old.

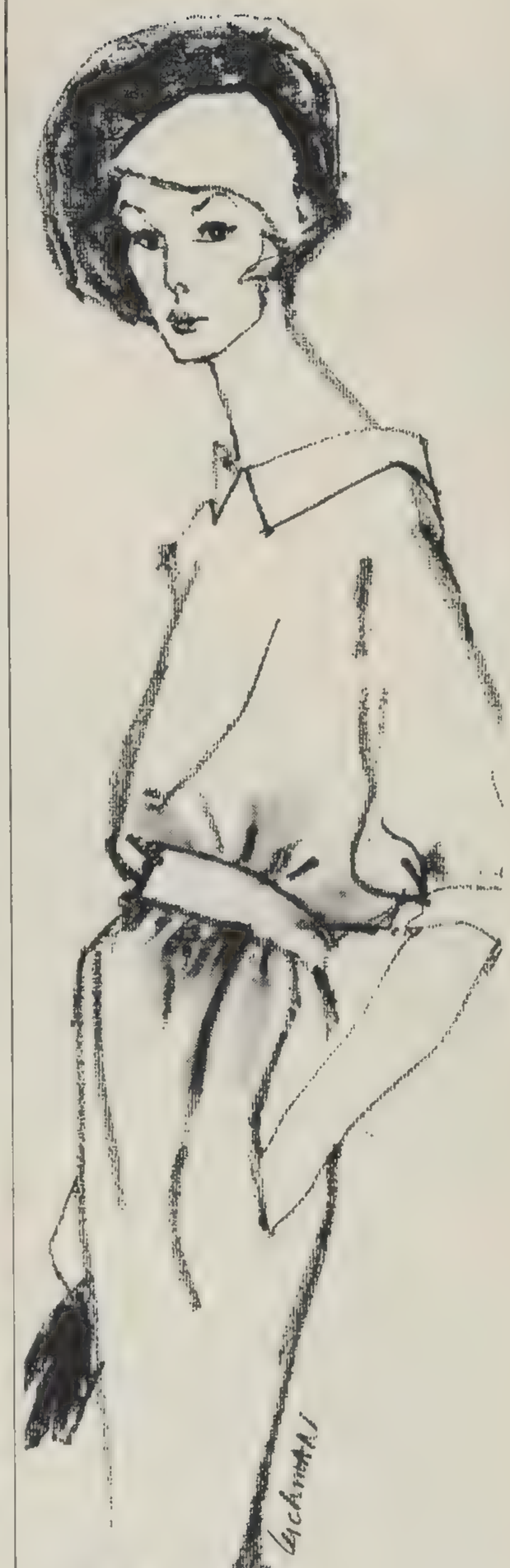
It is difficult, however, to become too critical of Sophie's mother for presently she dies a tragic death and is supplanted by a dreadful stepmother. This lady is not only fat but nouveau riche (it is even implied that she comes from America), and we now find two other virtuous ladies, the mothers of the perfect little girls, indulging in cattiness. The aristocratic quality in dress, we are told, is extreme simplicity, but the stepmother is covered with flounces and ribbons and the ladies raise their eyebrows and have great trouble in hiding their mocking laughter. This cruel stepmother can't wait to get rid of the problematic Sophie and so leaves her in the care of the two virtuous ladies and their exemplary daughters while she goes on an endless trip.

"Our mothers would not be so cruel as to go on a trip without us," says one of the daughters. (Another dig at contemporary mothers who feel, at times, that they deserve a weekend off.)

Now, in the hands of a severe, just, and forgiving adopted mother, Sophie undergoes the final throes of conversion. She is, as it were, exorcised. With powerless sympathy (powerless because it is all so very much deserved) we witness Sophie in solitary confinement, on a diet of soup and bread, with manifold prayers to copy, writhing on the floor, a prey to her dreadful temper, tearing up, in her rage, everything in sight. Finally, overcome by the haughty calm of her admirable guardian, Sophie prostrates herself at the lady's feet, covers her hands with kisses and tears and cries, "Pardon! Pardon!"

This heartbreaking cry of repentance is the turning point of Sophie's education. She is now

(*Continued on page 149*)



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HORST

Costume tip for small (smart) spenders

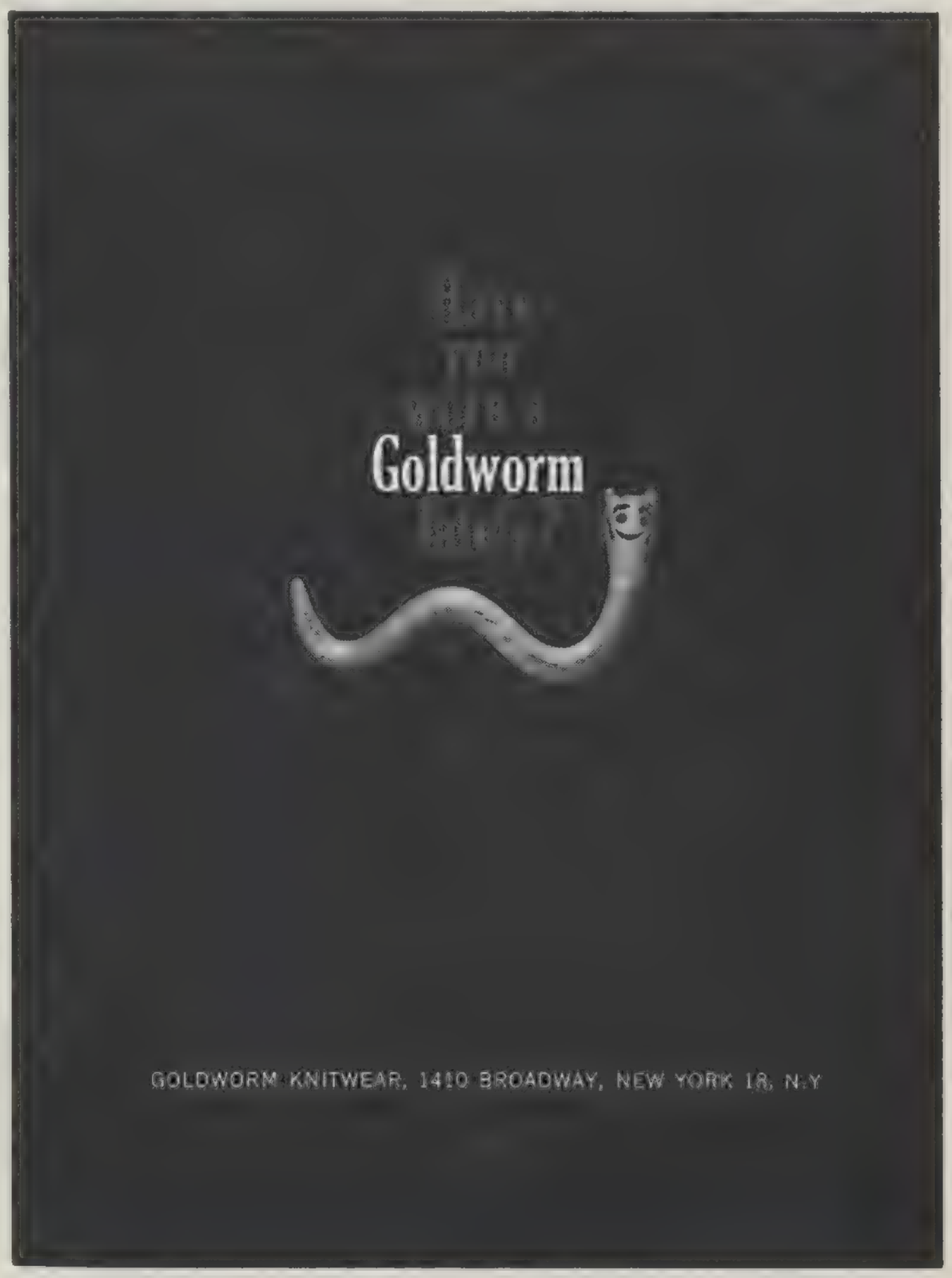
For the confident feeling known as "the pulled-together look," there's nothing quite like a dress-and-jacket suit, now so firm a fashion fixture that it can be had at even the most amiable prices. *Above:* Grey worsted tweed—the jacket lined in red; the dress, short-sleeved, with a canoe shape of neckline, lash-of-leather belt. By Joan Leslie of Hockanum fabric, about $70. At Peck & Peck; Joseph Magnin. Emme hat. Shoes by Roger Vivier for Dior.

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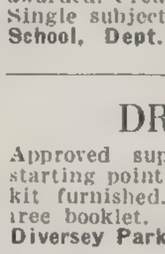
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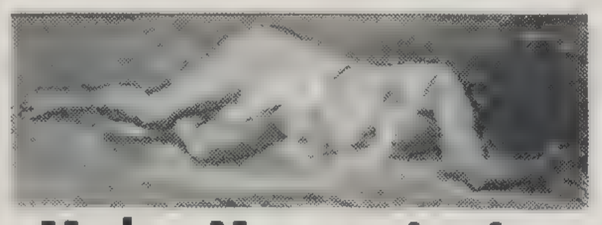


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LITTLE GIRLS

(*Continued from page 141*)

on the road to perfection and, with the other little girls, is initiated to the practice of charity. The neighbourhood seems to be sparsely inhabited with members of the lower classes: the miller, the gardener, et cetera. Their children seem to be all more or less delinquents, another sign of their inferiority. One steals a doll, another some wine from the aristocratic inhabitants of "the castle." They are then, however, visited by "the ladies" and justice is administered. The spectacle of the child being whipped by its mother is offered to the castle dwellers in reparation.

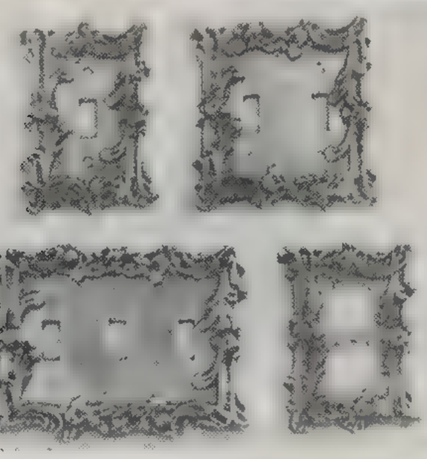
Fortunately for the sake of charity, a miserable, sick widow and her starving daughter are found living in a hut and serve exactly the purpose. The little girls are now treated to an orgy of charity. Helpless, the destitutes let themselves be transported to an attractive little white cottage. The little girls bring tables, chairs, dishes, food, and proceed exuberantly to "play house," in the room where the widow is prostrated on her sick bed. Then follows a rather harrowing scene where all four little girls pull the rags off the orphan's back and proceed to dress her up in their own discarded clothes, pulling her hair, pinching her in the process. But the humble gratitude of the orphan delights Sophie and she is now so anxious to find subjects for her charities that she gets into a great deal of trouble doing so.

And so, though at times she complains of the dullness of virtue, and at others despairs of ever equalling the degree of perfection in her companions, Sophie gradually is won over by the example of sweetness and kindness to the accompaniment of endless embraces, kisses, and tears of repentance.

My daughters are satisfied: this is as it should be. Only I remain mortified, filled with a feeling of inadequacy. For what steadfast, noble, superior justice is demanded of the parents in order to administer discipline to their children. For am I not, like Sophie, still in the process of becoming worthy of authority, and will I ever, I can not but doubt despairingly, achieve the assurance of these noble ladies in a lifetime?







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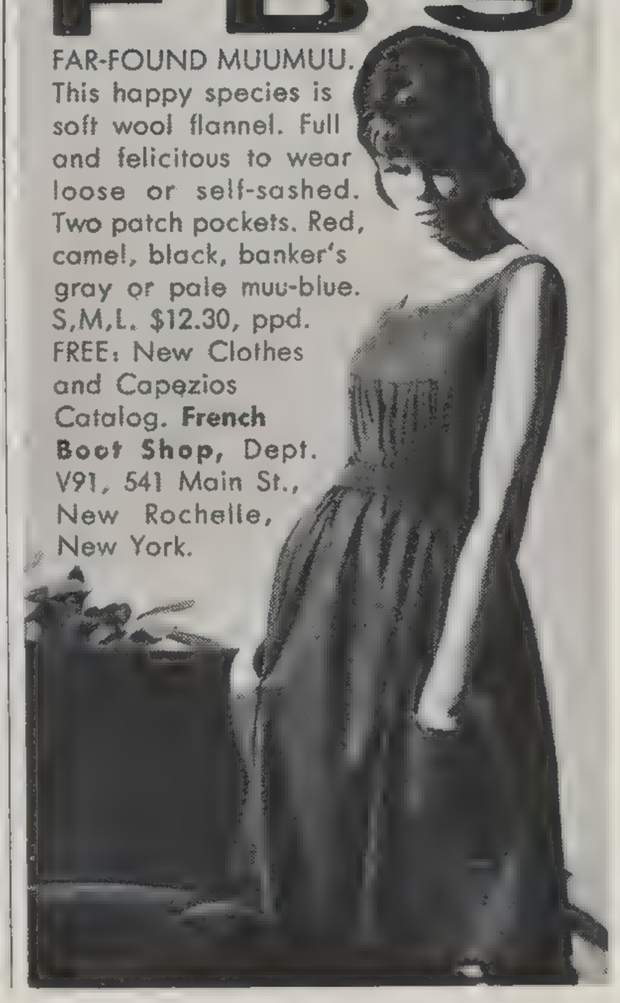


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SHOP

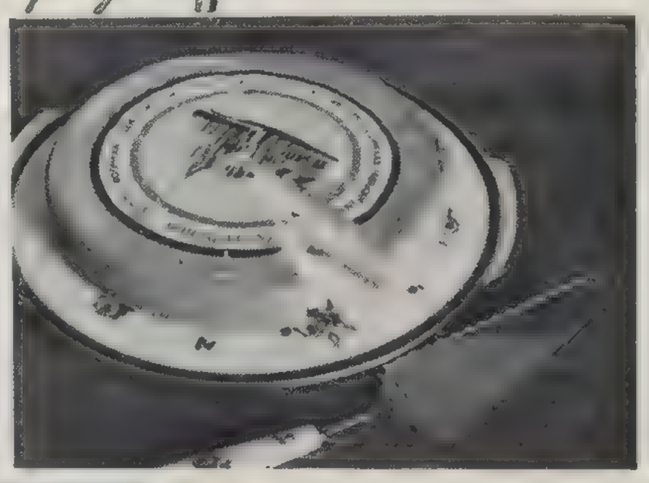
. . . casts about



BRIAN

the Mariengood: hair sleeked across the brow, scooped behind the ears. Here, also: slight, soft height at the crown. Mr. Rudolf of the Beverly Salon, 125 E. 50th St., N. Y. 22.

New Dutch cheese called Kernhense—creamy, rich, and to most palettes faintly Camembert. $1.69 a lb. at Bloomingdale's, 1000 Third Avenue, New York 22, N. Y.





Long-pull sweater—hand-knitted to order in Italy. Of mohair, wool, and nylon, by Familia; strawberry, blue, bright green; 34 to 40. $20 ppd. At Lord & Taylor, 424 Fifth Ave., N. Y. 18.



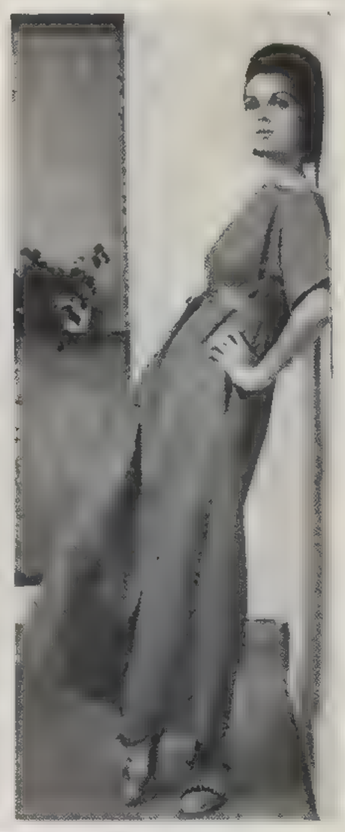
Mostly-mohair dinner coat, with hem-length ostrich plumes. Mohair-and-nylon, in white, red, or mink-brown; small, medium, large. $145. Fantasia Shop, Lord & Taylor, 424 Fifth Ave., N. Y. 18.

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HOUND

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toe-length pullover, an at-home dress of heavy cotton with a grainy, burlap look; sashed at empire-level. Red, blue, green, or orange; $16.50. XS, S, M, L. Marti, Box 244, Rumson, N. J.



from India, brass insects to prop a place-card on— 15 different species. 1½″ high, $3.25 each. Leigh Hammond, 963 Madison Ave., New York 21, N. Y.

JOHN STEWART



From Italy, a calf handbag lined in suède. Black, blue, or white; 10″ x 7″, $47.50 inc. tax. House of European Specialties, 22 E. 56th Street, New York 22.



deft sectioner for lemons, limes. Of heavy gauge green and black metal; stainless steel blade. $9.95 ppd. Here's How Co., 15 West 26th St., N. Y. 10.



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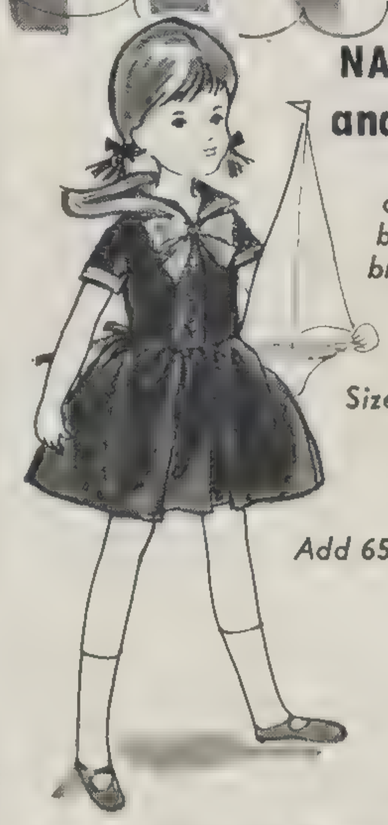


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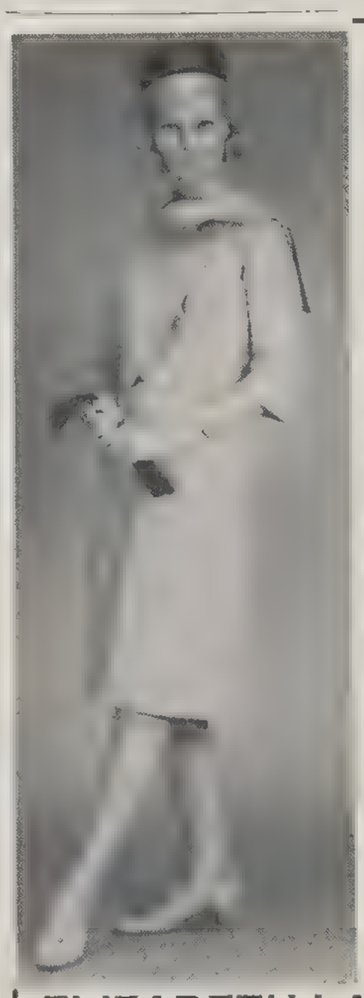
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Snap-in coat-liner, soloing here as a tunic. Sheared lapin: red, blue, beige, green, $89.50. Brown nutria, $110 (both plus tax). A. Yasser & Sons. 155 West 29th St., N. Y. 1.



Jacket of Brazilian jaguar—one of the offbeat cat-people furs; 12 to 16, $695 inc. tax. Hartenstein Furs, 847 Madison Ave., N. Y. 21.

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Boa of Australian opossum—tipped, dyed, two tiers deep and more than seven feet long (88"). $77 inc. tax. Harold Rubin, 943 Madison Ave., New York 21, N. Y.

HOUND

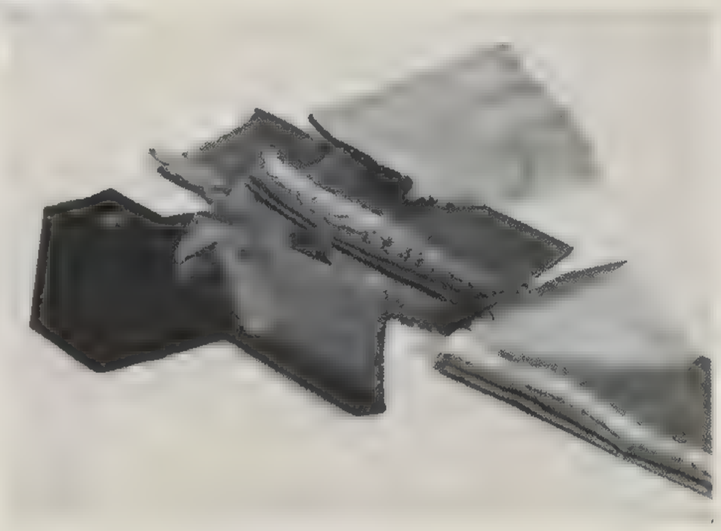
new drive





Thinned wool—the newest thing for a long dinner dress to be. Here, long-stemmed tulips—red, blue, green—printed on off-white wool. 8 to 16, $159.50. Elizabeth Lawrence, 17 West 57th St., N. Y. 19.

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BRIAN

In college colours, with an emblem, a child's Orlon pullover; Harvard, Yale, Princeton, Pennsylvania, Notre Dame. Toddler sizes. 2 to 4. $8.50; 4, 6, 6x, $9.50. J. D. Couzens, 17th and Walnut Streets, Philadelphia 3, Pa.

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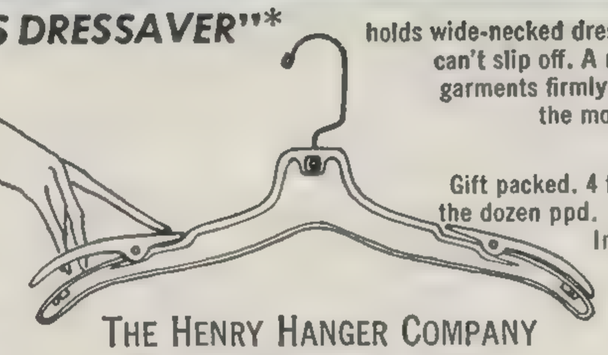
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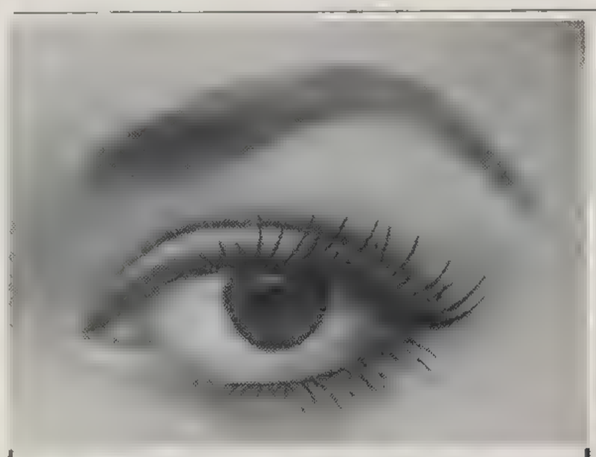
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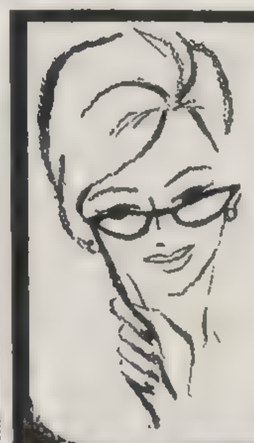
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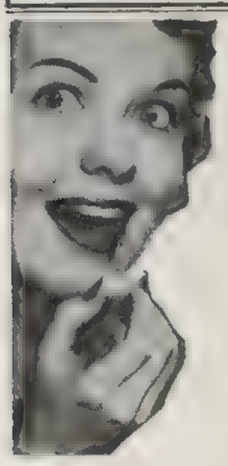
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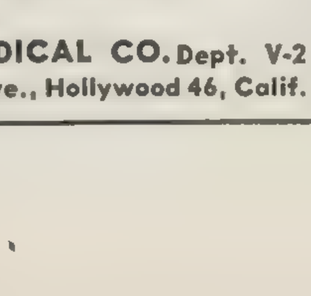
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SHOP
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tawny tweed derby with a dipped brim—taupe, black, and white, bound in black leather; $55. Matching fringed scarf, $24.50. (Both ppd.) Emme, 19 West 57th St., N. Y. 19.

Faked black crocodile lying low in a suit shoe that's actually calf. Also mocha, red. 4 to 11, AAA to C; $12.99 ppd. Town Shoes Fifth Avenue, 385 Fifth Ave., N. Y. 16.



Evening coiffure: an uncomplicated shaping of longer, un-teased hair leaves the face in the clear. Anthos, 44 West 57th St., New York 19.

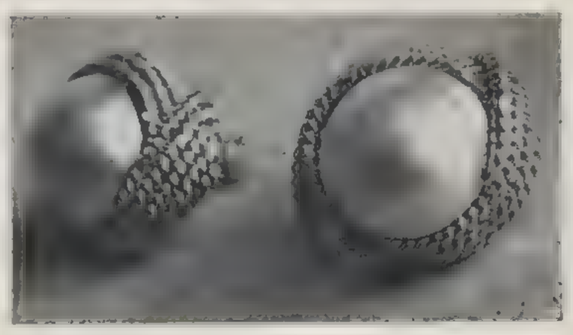


BRIAN



Splashes of turquoise, orange, and lavender, on a white rayon dress to belt at the hipbone. 6 to 16, $27.98 ppd. Suzy Simpson, 1034 Lexington Ave., New York 21, N. Y.

Mobé pearls, wrapped with lengths of 18-k. yellow-gold rope: earrings for day or evening. $260 inc. tax. Marchal, 745 Fifth Ave., New York 22, N. Y.



JOHN STEWART

HOUND
to fresh ideas





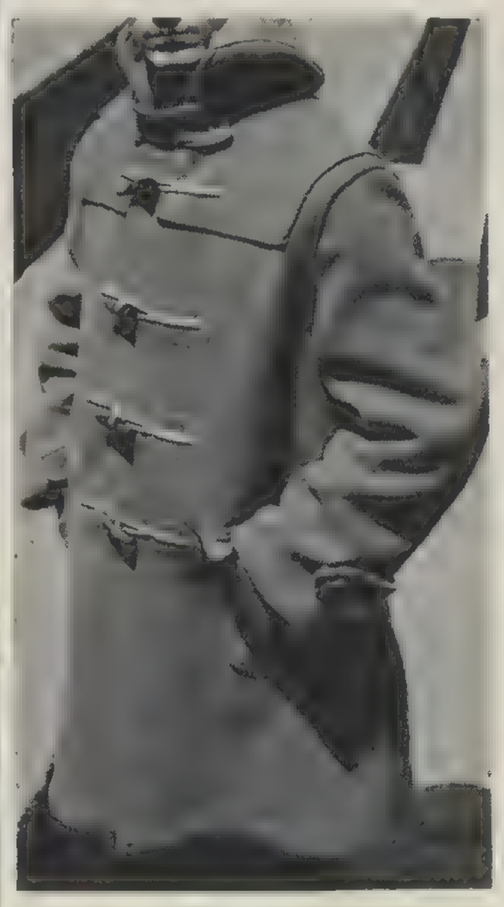
Return of the classic 6-button cardigan. Here, tan Shetland wool, to wear with grey flannels or chinos. 38 to 46, $21.50. Chipp, Inc., 14 East 44th St., N. Y. 17



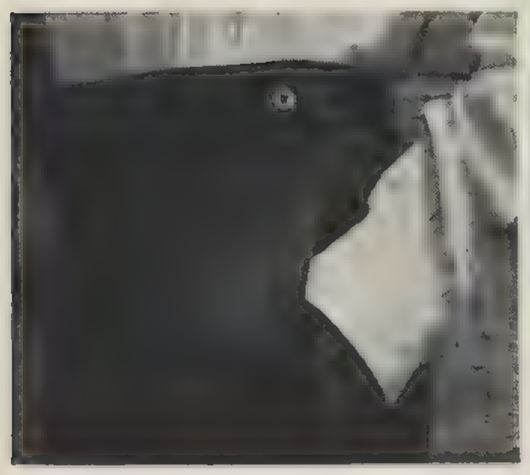
Button-down shirt the colour of natural linen (also white, blue). Cotton Oxford cloth; 14 to 17, 32 to 35 sleeves. $6 ppd. By Gant, at Lord & Taylor, 424 Fifth Ave., N. Y. 18.



Tennis sweater rimmed with navy blue and ginger (or traditional navy blue and maroon); of wool. By Alan Paine; 38 to 46, $18 ppd. Paul Stuart Inc., 18 East 45th St., N. Y. 17.



From England, a camel-coloured duffel coat with horn buttons, leather thong fasteners. A wool-nylon-cotton blend, from Italy. 38 to 44, $55. Saks Fifth Avenue, 611 Fifth Ave., N. Y. 22.

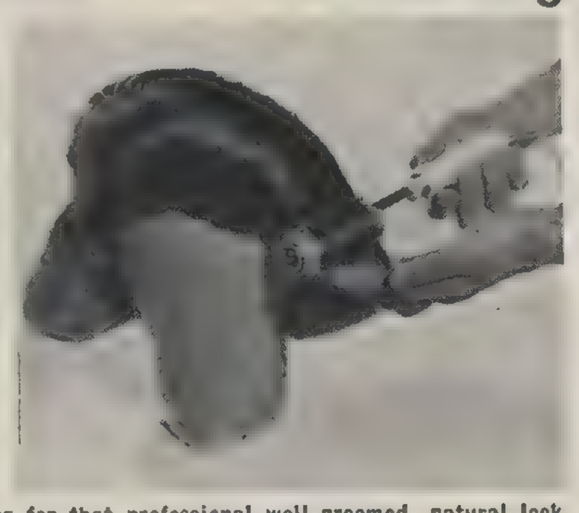


News for men: slacks of stretchy knitted wool, treated for crease-resistance. Oxford grey, 29 to 42; $30 ppd. J. Press, 16 East 44th St., N. Y. 17

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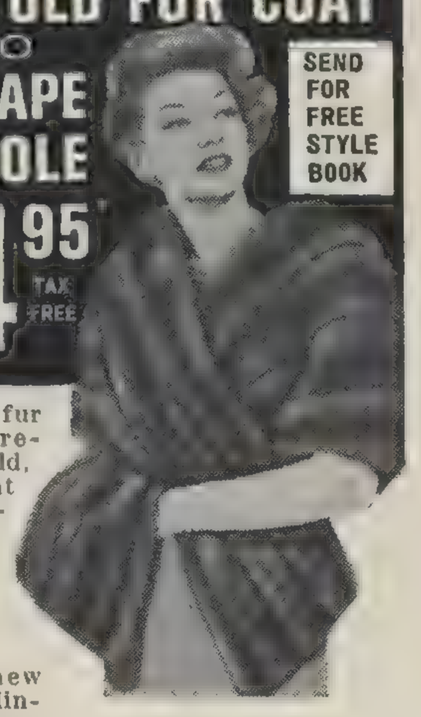
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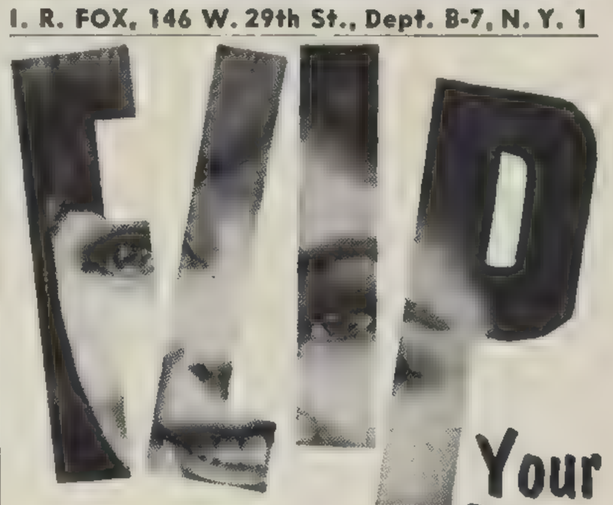
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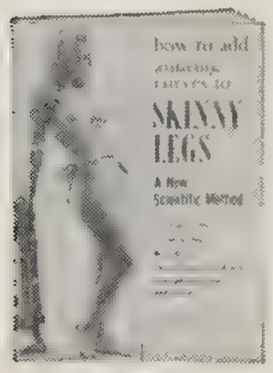
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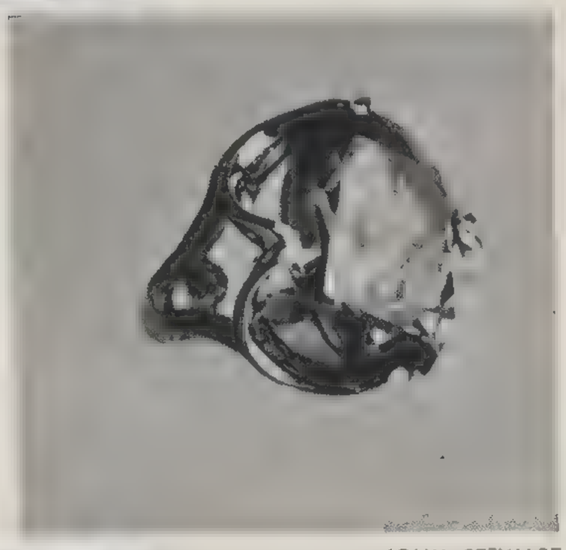


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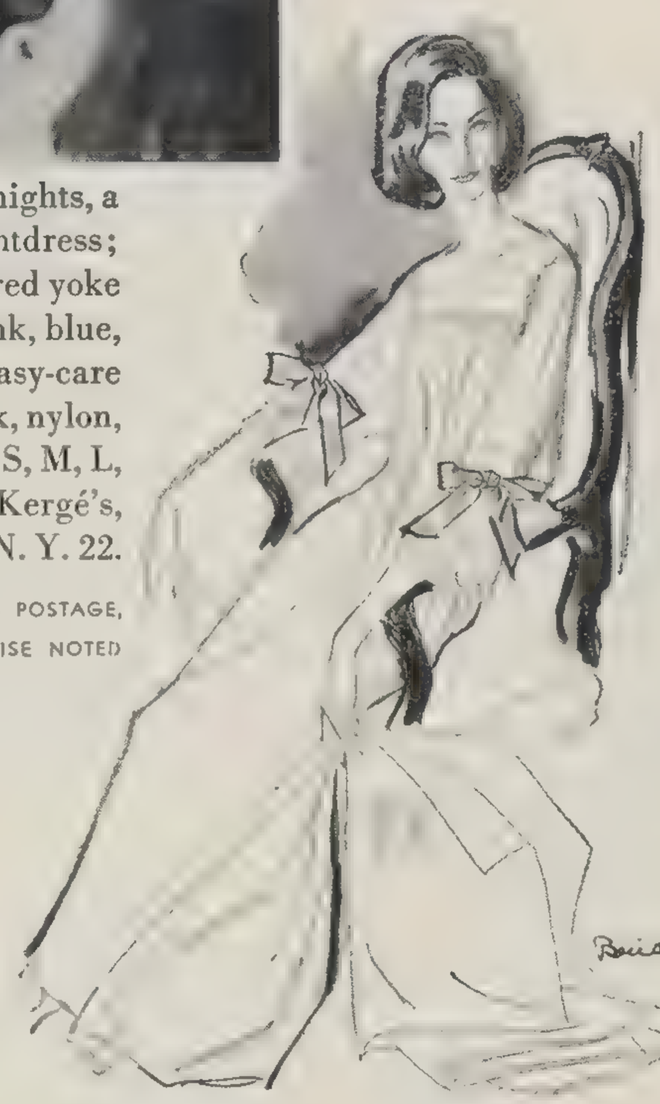


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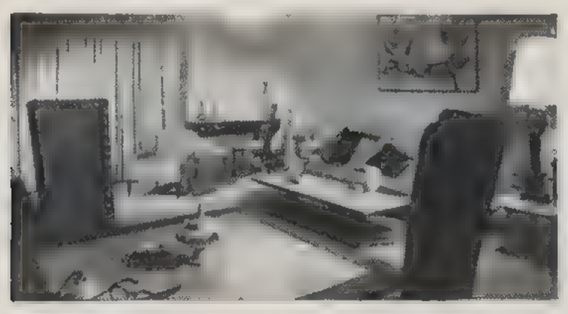
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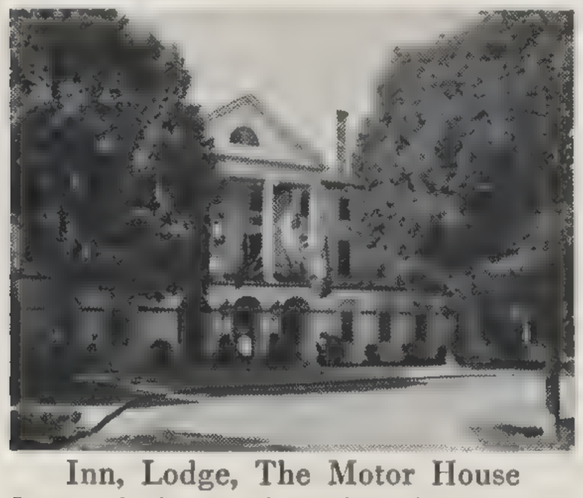
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PARIS ?

THE ANSWER: YES

REPORT BY JESSICA DAVES

It is a recurrent question in the world of fashion, which inevitably must be linked to the world of commerce; if clothes are designed in a vacuum chamber of pure idea, even the vacuum eventually disappears. The question of this autumn's Paris collections was in a rather parlous state for a few days—but in the end, the doubting were convinced, and the collections closed (closed, at least, for the American press) with a burst of glory at Yves St. Laurent.

The news of the week: The head is the focal point of chic • Hats are extraordinary, many enormous, flattering • For the smart woman who insists on remaining hatless, the coiffure will be as importantly constructed as a hat • Jet is the jewellery • Tweed is the pet for day • Black becomes the new young day chic • Black with brown prevalent, even for evening • Leather in coats, gilets, dresses • Skirt lengths in general about as at present but perhaps a shade less knee-exposing • Capes in almost everything from tweed to brocade over everything from day suits to evening dresses • Long evening coats definitely in • Moire returns for evening, smart in charcoal grey • White coats and white jersey dresses, day loves • Bright brown smartest of all the important browns • The jetted dress, short or long; the jetted blouse for dinner suits • Ostrich, when discreetly used • Brilliant new shoe sculpture by Roger Vivier for Dior, entirely new heel placed far under the foot, exciting and comfortable • Brilliant coloured wool coats serve double time for all day, and over cocktail dresses, late day • Most coats small collars or no collars • Enormous plaids for coats in very hairy fabrics • Most long evening dresses very narrow • Long dinner suits of velvet or tweed.

Gaiety and order seem not always compatible, but at Ricci that is exactly what there was. The clothes were gay, the organization of the showing (apparently somebody there has learned to count), when one knew that #6 would be followed by #7, was, as always, relief indescribable. (Continued, next page)



Narrow black crêpe dress—feathered, jetted, slit. By St. Laurent; in America at Marshall Field; I. Magnin.

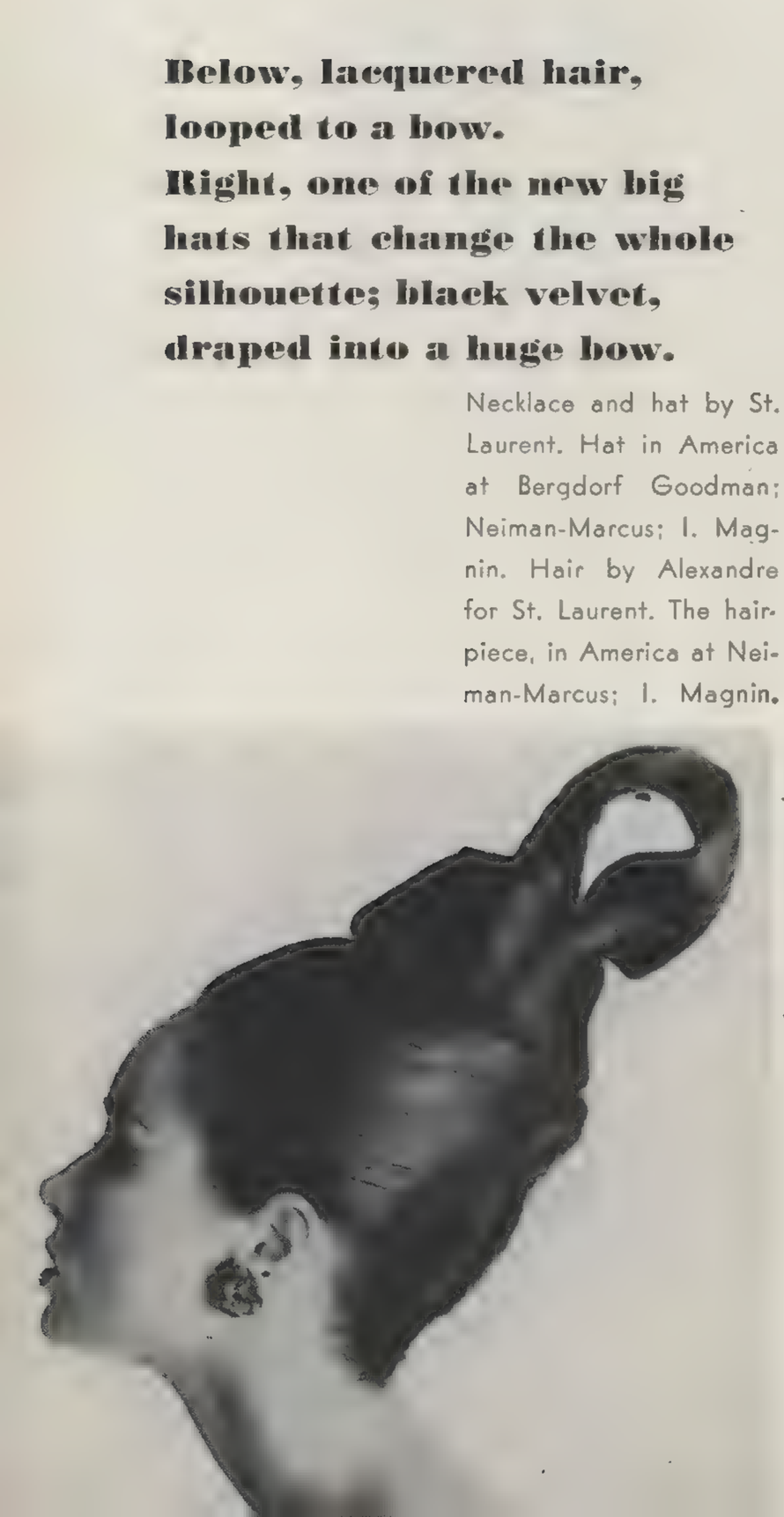
PENN

PARIS

Jules François Crahay for Ricci makes the fur-lined cape something to be seriously considered even if you've never been a cape-ish woman before. He designs capes to be worn over day suits, dresses, dinner costumes, lined with all manner of furs. Most of the dresses were fairly close to the midriff, and most of the suits had the new, longish jacket. Further Ricci cape news: a small three-cornered one which turned into a fur-edged hood, worn with little suits as if the tiny cape were cut in one with the jacket • Marc Bohan's gay Dior collection, full of colour and ideas and "clothes to wear" showed a wonderful run of suits with a slightly long coat-jacket, sometimes with suède gilets or blouses, almost always with a deep front pleat for a pleasant walk. The bright-coloured wool coats which were, to the outward eye, day coats, opened to show dinner and theatre dresses; confirmation of a practical and pretty fashion. Most of the evening clothes here were narrow. One of the narrowest and most vivid was a coat of black crêpe with a slight train, a long streak of black mink down the loosely wrapping front. A series of theatre costumes combined black and glitter and an occasional fur edging. A red velvet skirt, long and narrow, had a loose overblouse all red beads—this worn with a little muffin of mink smack on the top of the head. The glitter of jet, the long-sleeved, high necked evening dresses, and the every-coat-for-its-own-dress idea makes a new thing out of evening looks in Paris. So does the unexpected use of brown glitter, combined, for instance, with a white satin slightly-belled dress at Dior • Remarked and remarkable: the elegance of Lanvin Castillo's new use of tweeds in wide-sleeved suits and coats; the continuing seductive beauty of his evening clothes; his fine Castilian hand with "little crêpes" for late day made a warm impression. The famous Castillo coat ideas were often developed in bulkiest honeycomb tweeds, tied in at the waistline. And a wonderful tiger coat, 7/8, was worn with a little tiger skin cap • St. Laurent's second collection for his own house was a glittering tour de force, greeted with the special kind of emotional fervour reserved for such occasions. We were seeing what we had come to Paris for, *grande couture* in the grand tradition. And, beyond this emotional, almost over-emotional, acceptance, is the solid fact of clothes of the kind that smart women all over the world will wear with pleasure and assurance. You see the important lines in this issue of Vogue—the return of the bulky, seductive hat; the pullover tunics somewhat like a fisherman's overblouse, with a straight skirt—one in pale-grey satin, the most elegant fisherman's smock in the world, with sleeves gathered to a wide yoke and worn with a perfectly enormous jewel; the short ciré satin jacket, like shiny leather, edged with mink; the rajah dress of a line so pure and simple that only master hands among tailors can attempt it; the long-sleeved evening dress with jet bodice and ciré skirt; the dark seduction of jet jewellery on almost every costume, day and evening; the revival of the revised sou'wester hat, slightly longer at the back and made of velvet or velours or fur or satin, worn with almost everything. (Continued on page 241)

Below, lacquered hair, looped to a bow. Right, one of the new big hats that change the whole silhouette; black velvet, draped into a huge bow.

Necklace and hat by St. Laurent. Hat in America at Bergdorf Goodman; Neiman-Marcus; I. Magnin. Hair by Alexandre for St. Laurent. The hairpiece, in America at Neiman-Marcus; I. Magnin.



PENN



Paris

The black plume, left.
Evening folly—on a
black velvet pincushion,
jet-pinned.
Right: Black-brown velvet.
Fisherman's shirt overblouse.
Narrowest skirt.
Giant shirt-cuffs at wrists.
Hat: a stiff velvet sou'wester.

Evening headdress by St. Laurent, in America at Bergdorf Goodman; Neiman-Marcus; I. Magnin. Coiffure by Alexandre. Overblouse costume by St. Laurent in Bianchini velvet; in America at Hattie Carnegie; I. Magnin.



PENN



PENN

Paris

Fisherman's shirt, sand wool.
Wind-ballooned back.
Knotted, saltily, at front.
Straight charcoal wool dress.
Brass beaver hat.
Sou'wested brim.

By St. Laurent, of Ducharne wool. Hattie Carnegie; Nan Duskin; Marshall Field; I. Magnin. Make-up by Helena Rubinstein.

Crêpe's subtle moment.
Pale yellow. Folded.
Lo, a white rose blooming.
No jewellery with this.

By Lanvin Castillo. Crêpe by Staron. In America at I. Magnin. Coiffure: Carita.





Paris

Longer-jacket profile.
Black-and-white tweed.
Black mink pompon cap.
Black mink cravat.
A new heel for shoes.

Suit by Dior. Of Besson tweed. In America at Macy's; Holt Renfrew of Canada. The shoes by Roger Vivier for Dior. The lipstick, Dior No. 3.

Fur-framed hood.
The return of moire—pink.
Long evening coat.
Fresh breadth of sleeves.

Costume by Ricci. Of Abraham fabric. In America at Neiman-Marcus. The Perky Pink lipstick, Jacqueline Cochran.

PENN



Paris

The nine-tenths coat.
Violet, a shock with curry.
Leather hat.
Shoulders wider at the back.
Charcoal wool dress.

Costume, by Courrèges,
in America at I. Magnin.

Long velvet dinner suit.
Deep brown for evening.
Pale-peach chiffon blouse.
Ostrich-feather waterfall.

By Balmain. Glacé gloves,
and rhinestone earrings.


FENN



Paris

Cinnamon wool tweed suit, left, the jacket shaped as though blown against the rib cage. Wide V-pleated skirt. Unexpected turtle-neck blouse: black hair seal. Slouch hat. By Simonetta et Fabiani; in America, at Lord & Taylor; I. Magnin. Long evening suit. Short jacket, floor-length skirt, of black-and-white wool tweed. Black blouse, jet-embroidered. By Simonetta et Fabiani. In America at Lord & Taylor; I. Magnin. Scrolled coiffure by Carita.

PENN





Paris

The rajah coatdress, left. Precisely narrow in new places, precisely tailored. Hat with a feathery rim. By St. Laurent; in America at Bergdorf Goodman; Neiman-Marcus; I. Magnin; Holt Renfrew of Canada. Black suède hat, folded over, squared off, St. Laurent's now famous version of the Sardinian fisherman's stocking cap. In America at Neiman-Marcus; I. Magnin. Short slicker of black ciré satin and black mink, right. By St. Laurent, in Abraham satin, in America at I. Magnin. Sou'west hat in America at Bergdorf Goodman; Neiman-Marcus; I. Magnin. Necklace of rubies, pearls; dangling ruby earrings.

PENN







PENN

Paris

For evening, far left, stiffened feathers—perhaps a raven's wing—worn offside, far back on the head. With it, jewelled earrings; a swan neck. The headdress by St. Laurent, in America at Bergdorf Goodman; Neiman-Marcus; I. Magnin; Holt Renfrew of Canada. The coiffure by Alexandre. Left: A classic shape made memorable, exciting, by the dark glitter of jet, the shine of ciré satin. The basque bodice, the long close-fitting sleeves are embroidered, dangled with jetty beads and flowers; the skirt, black ciré. By St. Laurent. In America at I. Magnin. Coif, a towering chignon caught in black net, by Alexandre. Suède gloves by Eidelweiss.



Paris

Stark magnificence—a black crêpe coat with floor-length edge of black mink, left. Here, jewels rampant. By Dior; in America at I. Magnin. The coiffure by Carita. One of Paris' great day looks now, right: long narrow overblouse with wide pleated skirt, tossable scarf. All these, and the casque hat, in muted brightness of beige-grey-black plaid. By Dior; of Lesur wool. In America: I. Magnin.

PENN



Paris

The newest hair now, above —smoothed off brow and neck, ends quiescent under a coiled postiche, pinned high at back. By Alexandre, for Heim. Next shoes—heel short, set far in with park-bench curve. Toe, slightly Ali Baba'd. These, designed by Roger Vivier, for Dior. Slicker slicker, right, of black leather with mink lining and high collar. Flap pockets, loose yoke at the back. Leather fisherman's hat. By Lanvin Castillo. Tweed suit, opposite, with sash, flat wide sleeves. On the tweed sailor, a cage of veiling. By Lanvin Castillo; black-and-white tweed by Hurel. In America at Bergdorf Goodman; I. Magnin.

PENN







Paris

The dramatic aside. Hooded cape, left. Black wool with badger fur sidling down its one-sided opening. By Grès. In America at I. Magnin. Theatre cape, above, showing a flash of jet. Black velvet, over a black satin and velvet dress; the top jetted. By Ricci, in America at I. Magnin. Coiffure by Carita. Hooded grey suit, right, for the woman-in-tweeds woman. The bandanna hood, opossum-edged. This costume, by Ricci, in America: Neiman-Marcus; I. Magnin.

PENN



Paris

One of the glittered dresses Paris loved, opposite. Jet-flicked jacket, sheer, black; swish in the double-dipped fringe. Worn over a long grey satin dress, unglittered. By Patou, of Abraham silk. Carita's coiffure. Below: Slim, flickery dress in late-day black, an everywhere-shimmer of jet. Pseudo-bolero bodice with an upside-down V sliced out at the back. The waistband, of black velvet. By Laroche, in America at I. Magnin. Long, narrow dinner dress, right. Supple, bloused, a blistery cloqué in glimmering coal-black. By Heim of Abraham brocade. The coiffure by Alexandre—hair massed high at the back.





Paris

The suit-Ford at Dior, left, from a collection of fairly momentous suit-looks: double-breasted jacket tied over a skirt with deep wedges of pleats front and back. This version, grey flannel, worn with the Dior hat-signature—a fur pompon on a close fur toque. Suit at Lord & Taylor; Hudson's; Marshall Field; Neiman-Marcus; Frederick & Nelson; Holt Renfrew of Canada.

Two of the gayest ideas in Paris: Cardin's little-heeled suit-slippers, right, laced to the knees.





THE BROTHERS PENN



Almost nobody calls them the Penn brothers. It is possible to write five thousand words about either Penn without mentioning the other; their successes have been independent. Arthur Penn (far left), the younger, is the director who, with an apparent absence of style which emerges as a style all his own, ran up on Broadway a firm run of success with such dissimilar plays as *Two for the Seesaw, The Miracle Worker, Toys in the Attic,* and *All the Way Home;* then transmuted *The Miracle Worker* into a movie which is all movie, in no sense the static affair filmed plays too often become. (This season, on Broadway, he will direct Sydney Chaplin in *In the Counting House* and Alfred Drake in *Lorenzo.*) Irving Penn is, of course, the photographer who has recorded for Vogue, through what his brother calls his "merciless but unencumbered eye," this era: its notables and mavericks, its facts, its fashions (including the Paris report in this issue); some of its desires.

In spite of their independence, the Penns work alike; both are unobtrusive perfectionists, working always from the inside out. A Penn sitting exhausts the onlooker; roll after roll clicks off before Penn sees what, sometimes, he alone perceived was there. Working with the same quiet search, Arthur Penn draws out the power he knows is there with a minimum of tricks, a revelatory directness. In the introduction to Irving Penn's superb collection of photographs, *Moments Preserved,* there is a sentence which applies, as well, to Arthur Penn: "Things seen by a new, pure eye in new juxtapositions and contexts act as revelations." The Penns, quite simply, share that eye, that spare clarity.

Arthur Penn (talking) with Irving Penn in the latter's New York apartment: a portrait for Vogue by the great photographer, Henri Cartier-Bresson.



PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The hard, live news from Europe that comes in blurred and extraordinary on television through the satellite, Telstar. . . . The number of tourists who got to Brussels to see in action the Eurocrats, the members of the secretariat of the Common Market, the focus of a whole new vision of Europe to Europeans. . . . The Provence name for that American standard, *un hog dog*. . . . La Carrosse, the new London supper club with the room done up like a carriage house, all brass and leather. . . . In Paris, the supremely funny Italian movie, *Divorce à l'Italienne*, with its wit-crossed plot of Sicilian honour, cuckoldry, and murder, acted by Marcello Mastroianni with two marvellous new actresses, Daniela Rocca and Stefania Sandrelli. . . . Peter Nero, a good-looking young pianist who plays attractive songs without passion but with a clean melodic line tricked out with jazz on his RCA-Victor record, *For the Nero-Minded.*

PEOPLE ARE TALKING ABOUT . . . Kenneth Tynan's parody of classic Greek names that sound like drugs: "Defile the brow of wanton Dexamil/Revenge thy grievéd sister Pentothal/And slice the veins of old Barbiturate/From whose thrice-cozen'd uncle, Nembutal." . . . The pull of travellers to Djerba, that decimal point of an island off Tunis where the houses are white cubes with sea-blue shutters and the beaches look like cake flour. . . . The increasing popularity of pre-puberty voices moaning about post-puberty problems on radio pop programs.

PEOPLE ARE TALKING ABOUT . . . Twenty-five-year-old Nick Luard, the financial man behind the London satire biz, publisher of the magazine, *Private Eye*, producer of the *Private Eye* cartoon book as well as the new magazine, *Scene*, with his main trading line ferocious irreverence. . . . This sample Americana told by the Associated Press correspondent, Eddy Gilmore: "I remember once stopping at a fine hotel at Nashville and asking a dignified old Negro waiter if I could have a drink—or do you have prohibition? 'Well, sir,' he said, 'Tennessee has got everything. If you want the law, we've got the law; and if you want the whisky, we've got the whisky, tóo.' "

PEOPLE ARE TALKING ABOUT . . . The common sense, the open flight from glamour in *Marlene Dietrich's A B C*, a new book covering food, philosophy, babies, authors, people, quotations, and which includes this note on Dill: "The best herb I know. Obligatory for: fish, shellfish, mushrooms, cucumbers, sour cream, buttermilk soup, lettuce, dill sauce. If you like dill as much as I do, try it on fried potatoes. It doesn't sound right, but it is." . . . The Polish soprano, Stefania Woytowicz, who has become the wonder of the European concert field with her ancient classical music. . . . The madness of the *Mad Magazine* LP record which includes "Agnes, the Teen-age Spy," with this memorable line, "you were just playing with me because I'm the son of an a-tom-ic scientist," plus a song in which the girl throbs out "my love is true and I never will hate you for throwing the high school basketball game," plus the lovely song, "She Got a Nose Job," which ends with the guy pledging that "all our kids are gonna get nose jobs too."



BERT STERN

PETER SELLERS

Peter Sellers is partly the brilliant sum of his minus qualities—no female trap, no looks, no muscle, no charm-boy personality, just a genius acting memorable characters who are usually stronger than the scripts they are in. His movies come out with the frequency of Main Line débutantes, but stay around longer. In a dozen years he has made more than eighteen movies which seem to open in packs. Now, *Only Two Can Play, Lolita, I Like Money*, and the *Waltz of the Toreadors* are around together. The key to this high frequency lies in Sellers' low fidelity to himself. Never playing Sellers, he tongue-twists in thirteen British accents, plus five kinds of cockney, plus three Indian dialects, added to Australian and American. A stilty man with brown eyes behind spectacles, Sellers looks younger than his rôles. "I started out as a character actor," he said, "and I hope to end as one." In fact, heroines rarely fall in love with him, but, like the audiences, are amused by him. They will continue to fail to fall in love with him when he plays the odd Irishman, Leopold Bloom, in the movie of James Joyce's *Ulysses*. Outside his movie life, Sellers thinks of Sellers as rather a dim man who has collected ten cameras, more than sixty cars but not all at one time, and a large London penthouse where, he said, "I do my personal appearances."

MARILYN MONROE

On these eight pages,
photographs by Bert Stern—
probably the last
magazine pictures
for which she posed.

The word of Marilyn Monroe's death came just as this issue of Vogue went on the press. After the first shock of tragedy, we debated whether it was technically possible to remove the pages from the printing forms. And then while we waited for an answer from our printers, we decided to publish the photographs in any case. For these were perhaps the only pictures of a new Marilyn Monroe—a Marilyn who showed outwardly the elegance and taste which we learned that she had instinctively; an indication of her lovely maturity, an emerging from the hoyden's shell into a profoundly beautiful, profoundly moving young woman. She has given a warm delight to millions of people, made them smile affectionately, laugh uproariously, love her to the point of caring deeply—often aggressively—about her personal unhappiness. That she withstood the incredible, unknowable pressures of her public legend as long as she did is evidence of the stamina of the human spirit. Too late one can only wish that somehow, somewhere that pressure might have been lifted long enough to let her find the key to the self behind the public image. The waste seems almost unbearable if out of her death comes nothing of insight into her special problems; no step towards a knowledge that might save, for the living, these beautiful and tormented.





MARILYN MONROE

In the contemporary fable
her allure was
infallible off-screen, too.
Yet, in the phrase of a
practised observer,
"No woman could dislike her."



BERT STERN





MARILYN MONROE

Shy, witty, inventive,
she talked through the
long Vogue sittings
in what Norman Norell called
her "funny short-cuts."
(One of his favourites, on
Joe DiMaggio's looks: "He's
just a Michelangelo.")

BERT STERN

MARILYN MONROE

the magnificent blond image
in the American memory-stream,
in the great film collections,
in movie houses as
unlikely as Tehran's.

BERT STERN



AMERICAN LOOKS TO RAISE THE FASHION PULSE

Scintillating, immediate, outstanding looks from the American collections are photographed on these twelve pages. More American looks for a woman to see herself in, to try on mentally: Start with all-out seduction—a fur-coloured silk or wool dress under its own fur, sable brown under a sable coat. . . . Or anything black and white, the strongest bi-colour that has happened to fashion this year, perhaps a nine-tenths black-and-white giant hound's-tooth coat over a charcoal dress. . . . A charcoal plaid suit, with a Chinese-yellow velours canotier. . . . The redingote, in acerbic green wool, especially for evenings. . . . Evening suits with bugle beads. . . . Roller hats, any size, perhaps in bright green. . . . Leather touches (belts, hats) or all the way in suits. . . . White leather gloves with brown for day. . . . A town and day look: white Persian lamb coat with black, bitter-brown, or taupe dress. . . . Tweed and satin, late day; rough beige tweed with a thick unglazed black satin skirt, a ribbon of black belt on a tweed overblouse.

THE WINTER SUIT, insulated chic, a strong version of the new Norman Norell suit success, with heavy-lined jacketing—quilted; no top-coat needed even in mid-winter. This, brown pebbly wool, over an immaculate, characteristically Norell black overblouse. Short jacket, lined in lamb's wool, hand-quilted onto satin. Hat, uncornered biretta of stitched jersey. Both by Norman Norell, at Bonwit Teller; Nan Duskin; Hudson's; I. Magnin.

ART KANE




TAXI



Any pulse looking for a lull after Paris and Marilyn Monroe isn't going to find it on the next ten pages. Here are some of the highest spirited, freshest, most definitive American looks in fashion. MATTE LIZARD—FAKED, *far left*, turns up as big game for clothes, along with other matte leathers this season. Here, a soft-skinned, sinuous sheath and matching full-length coat lined with black-dyed rabbit—very covered coat look, high collarless neck, to-the-wrist sleeves. Hat, of faked lizard, by Adolfo. Coat, dress by Tiffeau & Busch, of Orlon (a Hurel fabric). From Bonwit Teller; Neiman-Marcus. Dana's Danita Pink lipstick, a soft, unhoked pink. LONG-BLOUSED SUIT, *left*, black with the relish of green and brown; its fashion strength—deep side-skirt panel; double-breasted fitted jacket; black silk overblouse—its waistline dropped. Soufflèed toque of black mousse, by Irene of New York. The suit by Monte-Sano & Pruzan of Litex wool. Black capeskin gloves by Grandoe. Both at Bergdorf Goodman. Suit, also at Hutzler's; I. Magnin. Beauty Counselors pale Flame lipstick.

LOOKS TO RAISE THE FASHION PULSE

WILLIAM KLEIN





THE BIJOU SUIT, EVENINGS, the look of looks to wear after six—uncomplicated lines and jewelled fabrics, this season's version of the champagne life Chanel started for the lean little suit. Red chiffon suit, *far left,* beaded in glass rubies, with pink chiffon overblouse, pink bugle-beaded. By Ceil Chapman, at Bergdorf Goodman; Chas. A. Stevens; Dayton's; Joseph Magnin. Fake pearl necklace by Majorica. Country plaid and jewelled overblouse—the suit grey with glints of silver, the overblouse bugle-beaded in white and silver. Suit, by Christian Dior-New York, of wool woven with Lurex metallic threads. At Saks Fifth Avenue; Harzfeld's; Frost Bros. Both pages: white lambskin gloves by Kislav. Coiffures by Enzo da Perugia.

LOOKS TO RAISE THE FASHION PULSE

WILLIAM KLEIN



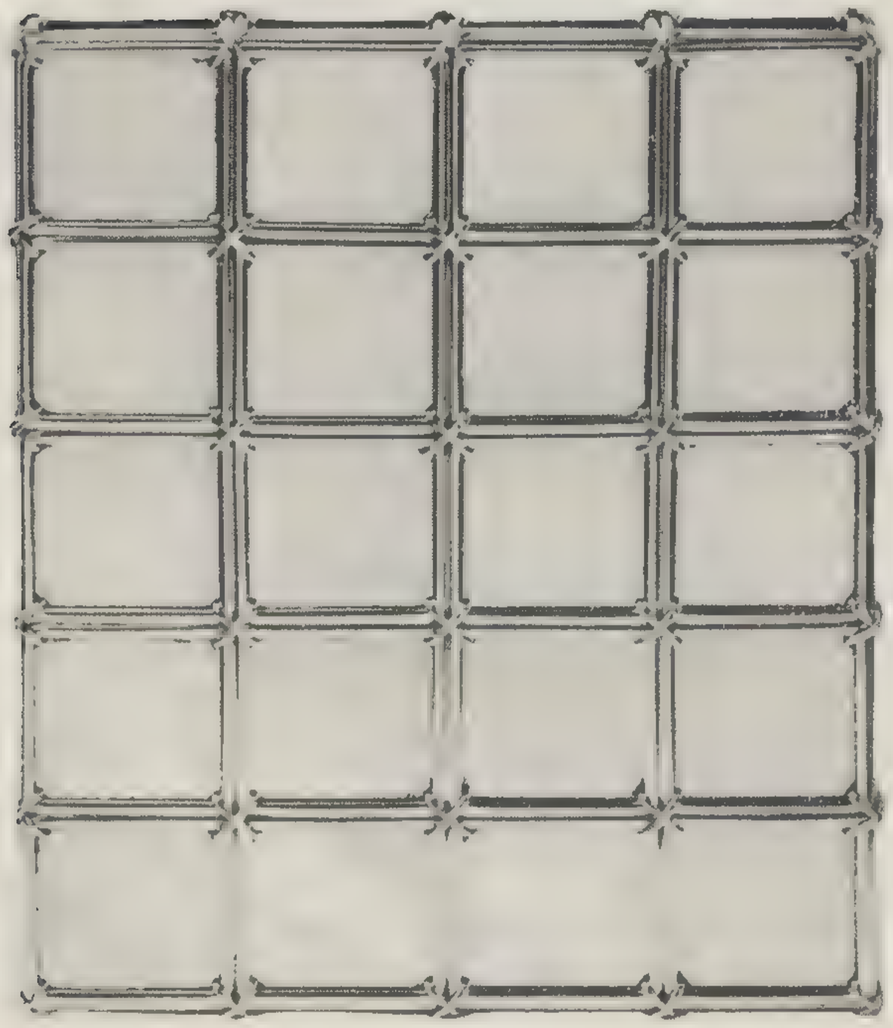
THE ENLIGHTENED PALES, here fired and banked for brightness. The tunic suit, *far left*, in milk-and-honey tweed. Tunic coat with white rabbit on the inside, matching skirt; long brighter-than-beige jersey tunic blouse, unbelted. Turban, white rabbit, by Adolfo. Costume by Jablow, of wool, camel's hair, mohair, and Du Pont nylon (Lesur fabric). Kidskin gloves, by Superb. Both at Saks Fifth Avenue. The costume, also at Woodward & Lothrop; L. S. Ayres; Neiman-Marcus. Harriet Hubbard Ayer pinked Butterscotch lipstick. Better-than-ever-white coat, *near left*, this one turned a fine ivory colour, double-breasted, of wool Melton cloth, with white wood pompon buttons. Wide-brimmed derby, white mousse, by Adolfo. The coat is by Seymour Fox, of Anglo fabric, loomed in America, about $200, at Saks Fifth Avenue; Hutzler's; Dayton's.

LOOKS TO RAISE THE FASHION PULSE

WILLIAM KLEIN



THE JEWEL PULSE



Important jewels, the cigarette case and lighter stark; the bracelet baroque and exuberant. *Left and above:* Gold geometrics on a smooth gold ground; the design continues around the sides and back—a new set of Tiffany boxes. *Below:* Wild-wreath bracelet, flower pods, berries, and half-furled leaves encrusted with four hundred and sixty-seven diamonds, round, marquise, and pear, set in gold and platinum. The bracelet by Tiffany.

LOOKS TO RAISE THE FASHION PULSE

WILLIAM KLEIN

THE INFRA-BRIGHT WOOLS, intense, lit-from-within colours with a strong fashion pulse under furs. *Far left:* Brilliant clover-green wool, the dress line uncontrived, very covered, an allure site for an extravagant necklace, real. or in this case, bogus. This: crowded rows of pseudo jade, rubies, rhinestones, by Scaasi. Dress by Jane Derby of Bellaine fabric, loomed in America, about $125. Both: Saks Fifth Avenue. Dress, also Hutzler's; Halle Bros. *Near left:* Wildfire wool, this bell-shaped, the waist cinched in gilt and black. A day look jewelled here to evening pitch. Dress by Jane Derby, about $145, at Saks Fifth Avenue; Hutzler's; Halle Bros. Both pages: miniature Oriental headdresses by Adolfo. Lipstick for infra-bright wools: gently lighted red, Estée Lauder's Riviera Blush.



AN ELEGANT WIT

BY CORNELIA OTIS SKINNER

Perhaps the last of the great *boulevardiers*, certainly the most enduring and the most popular, was the writer Tristan Bernard. Whenever he'd put in an appearance in any public place, people would call him by his first name whether they knew him or not, and even now, fifteen years since his death and some fifty since the height of his success, mention of "Tristan" could refer to only one person, Tristan Bernard whom Sacha Guitry called "Paris' best-loved and fullest-bearded wit."

He was born in 1866 at Besançon and he used to say there was a plaque on the house, that of a gas company. The house was on the Grande Rue, the same street as that on which Victor Hugo first saw the light of day; "only," as Bernard explained, "I was born at No. 23, the Master at No. 138, to mark the difference." But if Tristan Bernard was not of Hugo's Olympian heights, he was a master of lighter and more down-to-earth creativity. His plays are joyous nonsense, based on honest reality. The best-remembered of his many successes are *Le Petit Café, Triplepatte*, which, after months of sold-out business in Paris, ran for a year in London under the arch name of *Toddles* with Cyril Maude, and that hardy perennial *L'Anglais tel qu'on le parle* which, translated into *French As It Is Spoken* has been revived by British and American amateur groups almost as many times as *Charley's Aunt.*

Bernard used to advise young authors to write for their own pleasure, without hope of reward or assurance of the future. But he didn't at all abide by his own advice, for he frankly hated the effort of writing. To him it was a form of self-imposed torture and behind his seemingly effortless output, was a grim, plodding labour which it delighted him to postpone whenever in all conscience he could. If someone suggested coming by to see him, he'd say "Please do. And preferably in the morning. That's when I work." One evening before turning in for the night, resolved to start work early the following day, he told the maid, "Elisa, wake me at seven. If by eight o'clock I'm not up, don't disturb me before noon." Mental discipline bored him. It reminded him of his *lycée* days when he was a notoriously lazy student and when his professor would try to inspirit the class with the noble example of Pascal who, as a young scholar, used to fight off his excruciating headaches with geometry whereas the youthful Tristan used to fight off geometry by pretending to have excruciating headaches. When a member of Bernard's club said, "There's nowhere that I sleep as well as in our big reading room," Tristan countered, "That's because you haven't tried my work study."

Hating to buckle down to work or not, the results of his labours were amazingly successful. He had only one big flop—some piece whose title is mercifully forgotten, but as flops go, it was spectacular. When Bernard came into the theatre one night at eight-thirty as the hammer was pounding to announce the rise of the curtain, he looked about and said blithely, "Ah, the three blows! They're counting the house." Later during the brief run of this dismal little failure, a friend phoned to ask for a free seat. Bernard told him, "We give away entire rows only. But be sure to bring along your revolver as the place is deserted."

Tristan Bernard loved every aspect of the theatre. Generously appreciative of the good plays of rival dramatists, sympathetic over their failures, he was even indulgent over a bad performance and, if he were obliged to go backstage, would say to the friend with him, "Come along, let's go lie." At one show, too atrocious for even his indulgence, he grabbed the opportunity for sneaking out during the intermission. Recognizing him, the doorman hurried over saying, "Surely you're not going, maître? There's still another act." Tristan, finger to lips, said, "Sh! That's why I'm leaving."

An excellent craftsman, his rules of playwriting are sound. "The audience always wants to be surprised," he stated, "but surprised by what they're expecting." Another rule was: "Write any sort of play as long as the subject amuses you. But if you burn Moscow and upset thrones, do so because the little blonde no longer loves her husband on account of the dark young man who *(Continued on page 237)*

CAPTIVE ZEBRA—RAISING THE FASHION PULSE

WILLIAM KLEIN

An extra special wild-skinned beauty among the long wool evening dresses that are exciting fashion now. This, by Mademoiselle Ricci, of Besson fabric, about $145. At Lord & Taylor; Julius Garfinckel; Sakowitz; Joseph Magnin. Mobile earrings by Laguna. Black kidskin gloves by Viola Weinberger. Soaring coiffure by Kenneth Battelle.

Vogue asked seven people—two distinguished women, two eminent architects, two outstanding museum authorities, one broadcasting president—what they would want to see in Greece on their next visit. Here is what they told us.

"WHAT I WANT TO SEE ON MY NEXT

"What I want to see on my second visit to Greece"

FRANK STANTON, President of Columbia Broadcasting System, who scoops up even small travel delights with the eye of a photographer, said: "I want to live in an island village." In fact, Greek village life fascinates him. He likes to see the medley of shop fronts, the village squares with outdoor tables of the cafés where card-playing men with magnificent smiles sit beside the coffee drinkers. He likes the early-morning bakery smells of loaves hot from the oven. When Mr. and Mrs. Stanton travel, they prefer whenever possible to enjoy the serenity of picnics, to buy their food in the local markets, to shop in Greece for white, moist goat cheese, sun-warm tomatoes, for the tart *retsina* wine. On the way to Epidaurus, they stopped the car to picnic on the lonely plain of Argos where the ground swells into pumpkin-yellow mounds, and grasshoppers sing their sizzle into the stillness; in the distance they often saw a patriarchal priest making a precise, moving, black blot, with lambs in the middle distance. At Rhodes, within the walled harbour he noticed immediately the powerful shipboard studio of the Voice of America, beaming radio to the Iron Curtain countries. He photographed the Turkish cemeteries with their fez headstones, he recorded the faded blondness of Lindos, that old city with its pale remnant of a columned temple. These days, behind his New York City desk, there stands a broken piece of a marble temple capital of the Islamic period. "Someday," said Mr. Stanton recently, "I want to see where this belonged."

"What I want to see on my fifth visit to Greece"

GORDON BUNSHAFT, the great designer, a partner in the architectural firm, Skidmore, Owings & Merrill, said: "I go to see the building boom, the marble and glass, to see again the Parthenon, the greatest pile of stones in the world." Twenty-five years ago he sailed to Greece, this year he flew by jet to choose Pentelican marble for Yale's new rare book and manuscript library, a translucent box. (The marble, however, will be Vermont.) In Athens, he always visits the art dealers who show him their Cycladic sculptures, those small, exquisite, almost featureless figures whose dates are about 2500 B.C. He particularly likes to go back to places that first gave him a definite experience. The palace at Knossos was far smaller than he expected, and there was no labyrinth where Theseus slew the Minotaur. Delos was far larger than he expected, its marble complexities still fascinating. Above all, there is the Acropolis in spring against a blue-black sky promising rain.

"What I want to see on my third visit to Greece"

HENRY P. McILHENNY, Curator of Decorative Arts at the Philadelphia Museum of Art, said: "I want to see the lean lions of Delos." In fact, he wants to see all the Greek islands. So far he has seen most of them. A mellowed traveller with a deliberate eye for beauty, he plots his trips with care. For this third trip to the islands, he prepared by studying modern Greek with an art student from the University of Pennsylvania. To escape the *meltemi,* that restless wind that frequently stirs the cornflower-blue Aegean during July and August, he spent June in Greece. Aboard a chartered yacht (Mr. McIlhenny always charters for his Greek island trips), and carrying among his other guide books, Robert Liddell's *Aegean Greece,* he sailed to a garland of islands close by Asia Minor with place names like chimes in history—Rhodes, Lesbos, Chios, Patmos—and to Ephesus and Miletus, those splendid ruins on the Turkish coast. Sailing to the Cyclades, small sun-baked islands, with white dice-shaped houses, he revisited only two of the islands, Amorgos and Delos. He climbed the wild orange cliffs of Amorgos to the white monastery of the Virgin standing in stillness. The great central island of the Cyclades is Delos; in fact, the word Cyclades derives from the Greek word for circle and the circle it makes is a ring around Delos. There Mr. McIlhenny saw for the second time its lean lions.

VISIT TO GREECE"

"What I want to see on my first visit to Greece"

ALFRED H. BARR, Jr., Director of the Collections of New York's Museum of Modern Art, said just before he left New York: "I want to be a tourist in Greece, to see it in spring." Then he added, in a voice not much louder than a whisper, "And, I want to take off my shoes at Missolonghi where Byron died." He went in May, with his wife who had been to Greece many times, in time to catch the wild flowers in their wildest colour. He followed the obvious tracks, saw the Acropolis with sunshine falling like needles on the yellowed Parthenon, watched it turn, at dusk, the colour of dying roses. At Sounion, Poseidon's temple, about forty miles from Athens, he stood between the white, fluted, diamond-polished columns buffeted by salty winds smelling of thyme and sunburned earth. He saw "the Cretan tradition not in Crete but at Mycenae". For the great Byzantine works, he went to Daphni only a few miles from Athens. He rested at Olympia, saw its steel-grey olive groves, walked over chalky yellow and mauve grasses, past stones softened by ages. Later, he visited Delphi, that noble, timeless perfection on Mount Parnassus. From its stadium, the austere and beautiful mathematical oval, he watched, in the cyclamen shadows of evening, the great eagles swooping from the sides of the mountains. After looking at Byron's house in Missolonghi where the poet died of a fever, Mr. Barr followed the causeway across the lagoon to the sea, and there at a waterfront café tasted the town's great product, the chewy *avgotaraho,* dried fish roe preserved in beeswax.

"What I want to see on my fifth visit to Greece"

JANE GRANT, a writer in New York who is the kind of traveller who settles down wherever she is, first went to Greece for two weeks but lived there for months, said recently: "I long to see the Greek islands, I only know the mainland." She has a habit of moving in on the local life, fans out from Athens, once spent the whole of her six days in Greece at the Acropolis. A remarkably strenuous sightseer, a shopper with a good eye, she lives with her purchases, has them spread comfortably around her apartment. Among her Greek delights she includes an exquisite Tanagra figure, its head veiled, a pair of small archaic horses, an urn with red figures acting out a long story in glorious shorthand. When she visited friends at Janina, in the north of Greece, the women brought her big, fleecy patterned rugs, black broadcloth coats with fat gold embroideries that never tarnish. She tasted there the delicious *langoustine,* saw the storks nesting on Turkish houses, looked at the minarets and cypress trees that resemble aigrettes, stopped off at the monastery, Zitsa, where Lord Byron wrote part of *Childe Harold.*

"What I want to see on my third visit to Greece"

MRS. RICHARD RODGERS, an experienced traveller who has made a small but lasting art out of whatever she does—and she does many things—said: "I shall do three things before I return to Greece; I shall brush up on my mythology, learn the Greek alphabet, and be able to speak some useful phrases." For her, married to a great theatre man, the Theatre of Dionysus, that massive cut on the rock of the Acropolis, is one of the supreme pleasures of the country, there to sit where the great of Athens sat to hear the plays of Aeschylus, Sophocles, and Aristophanes. The stone seats from which the Biedermeier furniture takes its inspiration, are enormously comfortable. Mrs. Rodgers was lucky in her first guide to the Theatre—he knew his *Iliad* and *Odyssey* as though they were the morning's war news. She remembers, like a *coup de théâtre,* the excitement of walking into the Gold Room of the National Archaeological Museum to see the gold masks of the Mycenaean kings, to see a gold beaker with two exquisite birds leaning forward as if to drink. At the Benaki Museum, that glittering marble house across from the Royal Gardens, she saw and loved the flat, primitive early Byzantine icons, saw a beautiful head painted by El Greco long before he left Greece, before he became known as "The Greek."

"What I want to see on my third visit to Greece"

MAX ABRAMOVITZ, of the firm of Harrison & Abramovitz, one of the architects for New York's Lincoln Center for the Performing Arts, said: "I want to return to Delphi." On the back of one of his architectural sketches for Philharmonic Hall, he had drawn a precise detail of the fireplace in the refectory of the Kaisariani Monastery on the slope of Mt. Hymettus. He was especially interested in the perfection of the arch of the fireplace, its pattern of bricks, the light from the chimney shining into the room. On his scrap of torn paper he had put two abbreviations, "10 c. and 10 k.", which means that this ravishing Byzantine monastery is tenth century and ten kilometres from Athens. Now superbly restored, the monastery, with its tan courtyard shadowed by plane trees, smells deliciously of pine and thyme.

When he flew over Athens recently, he found the jet view of the Acropolis disturbing, for, from above, it seems to lose its subtle colours. He prefers to see this great structure as the fifth-century B.C. architects planned it to be seen—by looking up at it. Seen that way, the hill shadows, the greens of grass and trees, the white of the stones all pull together. In those days the Acropolis was a forest of highly painted statues, a cluster of shrines, suddenly seen as the Athenians came up to the Parthenon. He noted the variety of architecture: "You can see," he said, "the hands that built the Acropolis, and just as it is today, the client changed architects." Nothing changes.



HORST

MRS. ANGIER BIDDLE DUKE, wife of the Chief of Protocol of the State Department, is one of the beautiful young Washington hostesses who are working actively for the success of the benefit preview on September 25 of the new musical, *Mr. President*, at Washington's National Theatre. The proceeds go to two institutions in which the President himself is keenly interested: the Lt. Joseph P. Kennedy, Jr. Institute, in Washington, and the Kennedy Child Study Center, in New York, both devoted to helping mentally retarded children. The Vice-President and Mrs. Johnson, among others, will give gala dinner parties before the eight-thirty performance; after it, there will be a supper dance at the British Embassy, where a great white silk marquee made for the Queen's visit will be unfurled. Here, Mrs. Duke wears a shimmering evening dress of pink entirely embroidered in silver, gold, and multicoloured bugle beads. By Sophie; made to order at Saks Fifth Avenue.

MRS. LELAND HAYWARD, right. is also involved in the September 25 benefit preview of *Mr. President*. Very much so—her husband is producer of the long-awaited musical, which arrives under glittering auspices: music and lyrics by Irving Berlin, book by Howard Lindsay and Russel Crouse, direction by Joshua Logan. The stars are Robert Ryan and Nanette Fabray. Mrs. Hayward is a member of the New York Committee for this tale-of-two-cities. Washington-and-New York benefit. At right, she wears a high-waisted dinner-and-theatre coat like a Renaissance prince's coat: black velvet scrolled with black silk floss embroidery, edged with black silk braid; braid and embroidery outline the pockets and side slits, and the pockets have swingy little tassels. This by Leslie Morris; made to order at Bergdorf Goodman.





The chapel, a statue of King Henry VI, collegers in gowns



PHOTOGRAPHED BY
HENRI
CARTIER-
BRESSON

THE GREAT ENGLISH PUBLIC SCHOOL,
ETON

HENRI CARTIER-BRESSON

ETON *continued*

Lower School boy wearing tails, the school uniform, on an errand for any one of about two hundred and twenty top seniors, who cry out "Bo-o-o-y!" when they want, perhaps, an egg boiled.



This boy in his room has managed to make it look like many Eton schoolboy rooms—red and green cretonne draperies, personal junk plus the great equalizer, a bullfight poster.



Member of "Pop" wearing flower, light-coloured trousers, and jazzy waistcoat with gobs of sealing wax, like jewels, on inside of tails. "Pop" is a privileged society of elected boys.



Right: Dr. Robert Birley, Headmaster of Eton College, one of the great English Public Schools, walking rapidly in cap and gown across the School Yard towards Lupton's Tower, erected early in the sixteenth century about seventy-five years after King Henry VI founded Eton. He built it close to Windsor Castle in order to watch its growth from his windows. The School opened on December 21, 1443, with eleven Scholars. Since then Eton has provided Great Britain with more Prime Ministers than all the other Public Schools together. (Among other kindnesses Henry gave Eton a finger joint and part of the spine of John the Confessor, who had been an early Prior of Bridlington.) About five hundred years later Alfred Duff Cooper, the late Lord Norwich, wrote: "One of the reasons why Eton is the best school in the world is that every boy has a room to himself where he can indulge his own hobbies and read the books that he likes. Another reason is that eccentrics are tolerated. They are regarded with good-humoured amusement, but not with mistrust or contempt. A boy who has no aptitude for the recognized games nor much interest in them can never become a big figure in the school, but he can be perfectly happy."

Left: Schoolboy names carved in panelling of Upper School. *Bottom:* Two students wearing the famous Eton scarfs—there are about fifty kinds—looped twice around the neck, crossed in front, and tied in a half-knot in back. Like most schools Eton has its own peculiar vocabulary. The students at this private boarding school, for instance, are divided into two groups, Oppidans who pay their own way, Collegers, known as Tugs, who have their way paid for them. *Note:* All Tugs wear gowns for classes. Classes are called Div. "To sock in Div" means to eat in class; "Pop tanned" means beaten hard with slick bamboo canes. A wet bob rows, a dry bob plays cricket, and a slack bob plays neither.

On the preceding two pages: The side entrance of the Chapel, with scurrying Tugs in gowns. On the Chapel steps the boys used to play the great Eton game, "Fives"; necessary equipment: four boys, a hard ball to be slammed against the walls, a padded glove like a baseball mitt. The statue is of King Henry VI who founded and greatly loved Eton.





"MANKIND DOES BECOME

SELF-SATISFIED SOCIETIES

The human future is not what is inevitably bound to happen, a situation determined by antecedent events and by the blind operation of natural forces. What happens to man, and to the environment in which he lives, is conditioned to a large extent by human imagination and human will.

As judged from history, the most common human desire under normal circumstances has been to improve what already existed rather than to set on a new course. In other words, men usually try to make the future resemble the present as closely as possible. Often in the past this attitude has slowed down social evolution, resulting in the existence of what Arnold Toynbee has called "arrested societies." The Polynesian Islanders and the Eskimos, for example, had arrived many centuries ago at a formula of existence admirably suited to the physical and economic conditions of their particular environment; their ancestral ways of life provided the kind of comfort and the satisfactions that come from carrying out, effectively and aesthetically, the functions required for group survival. However, maintenance of the social *status quo* through the teaching and practices of traditions is no longer possible in modern times, not even for remote, isolated people. All "arrested societies" are rapidly disintegrating or at least are being profoundly transformed, as a result of the enormous increase in means of communication. They die or they must evolve when they come into contact with aggressor populations and with more competitive cultures.

Everywhere, now, progress has become the watchword. Progress, however, means only forward motion, not necessarily change for the better, nor even transformation in the ways of life. In fact, the predominant attitude in much of the Western world, and perhaps especially in the United States, is to substitute for the desire to maintain the traditional state of affairs, which is characteristic of static societies, another desire which is not fundamentally different. It consists in planning the future so as to maintain the same kind of life, only with more of everything and with perfected mechanical operations.

The willingness to accept change as a matter of course became very early a trademark of life in the United States. The French sociologist Alexis de Tocqueville emphasized this as one of the typical American traits in his *Democracy in America,* published in 1839: "I accost an American sailor and inquire why the ships of his country are built so as to last but for a short time; he answers . . . that the art of navigation is everyday making such progress, that the finest vessel would become almost useless if it lasted beyond a few years. In these words, which fell accidentally . . . from an uninstructed man, I recognized the general and systematic idea upon which a great people direct all their concerns." With his usual perspicacity, De Tocqueville recognized that this attitude was the extension of a general faith in the endless perfectibility of man, which the Western world, and especially America had adopted enthusiastically from the Enlightenment philosophers. With time, however, the concept of perfectibility and of progress has deteriorated. There is still belief in progress, but, in general, this refers now to mechanical convenience and to an increase in quantity of goods rather than to real qualitative changes in human life.

One can not contemplate without bewilderment, and even anguish, the frantic efforts of Western civilization to produce more and more of what it already produces, in overwhelming and, at times, nauseating amounts—whether it be mechanical contrivances or so-called miracle drugs, specialized athletes or bathing beauties, short-story writers or Ph.D.'s in science with a contempt for philosophy. The exclusive emphasis on mass production calls to mind the swarmings of locusts or of lemmings, which seem for a time such irresistible forces of nature, until, suddenly, they end in a disaster—the so-called population crashes.

Modern technology provides us with great efficiency for the mechanics of living. But while the evolution of the modern world makes it better adapted to a technological way of life, our kind of progress also condemns us to live within the narrow confines of this specific type of civilization. It might be well to remember in this respect that perfect fitness to a narrow range of environmental conditions is often the prelude to biological decadence and to extinction. The dinosaurs ruled over the Mesozoic world, but they disappeared when conditions began to change. In contrast, less specialized creatures survived, because their very lack of specialization made it possible for them to evolve.

To the extent that we want only more of what we already have, we are in the process of becoming a self-satisfied society without vital thoughts of renewal. Gilding of the lily is the modern counterpart of the social stagnation which characterized arrested societies in the past. If tomorrow is to be in all essentials like today, the lassitude that comes from advancing, for all time to come, on the same road will probably spell, in the long run, the extinction of our societies. Ortega y Gasset pointed out, in *The Revolt of the Masses*, that "our famous plentitude is in reality a coming to an end. There are centuries which die of self-satisfaction through not knowing how to renew their desires."

Stability, comfort, and even high refinements, are not enough to nourish human nature; the body survives but the spirit loses its vitality unless stimulated by new models created by imagination. Working out solutions for problems which have no transcendental meaning soon becomes boring. To keep really alive, men must raise their sights to some high purpose, best perhaps to one divorced from the satisfactions of animal appetites. Human life, like all other forms of life, is not concerned only with perpetuating itself and satisfying itself. It must surpass itself; otherwise it becomes just a waiting for death.

HUSBANDING HUMAN WEALTH

Few of us, of course, are capable of devoting all our energies, let alone of sacrificing our lives, to causes that transcend our per-

BY RENÉ DUBOS

BETTER"

sonal interests. But all of us can cultivate the awareness that we do not function as self-sufficient entities, that we are part of a continuous creative effort which is making mankind. Seen in this light, human activities acquire a meaning and have consequences which go beyond their present effects; they must be evaluated from the point of view of their long-range influence on the total human enterprise. The least we can do is to leave for those who will follow us a world as good as that which we have inherited from the past. The ultimate symbol of irresponsibility and of decadence are the words attributed to Louis XV: "*Après moi, le déluge.*"

Among the obvious responsibilities towards the future are those concerning the preservation of natural resources. Much of our present prosperity comes from the exploitation of mineral and plant wealth, which has accumulated on the globe through the slow processes of nature, and which can not readily be replenished after it has been exhausted. There is a great likelihood that even water will be among the many commodities that will become scarce in a not too distant future. The water table is falling rapidly in all populated areas; large cities must bring water from hundreds of miles at ever increasing costs, and the need for it continues to increase. Yet sheer wastage goes on, without any concern for the future, as illustrated by recent irrigation programs in Arizona. Some twenty years ago, there was discovered in Arizona a large reservoir of so-called fossil water. This water is designated "fossil" because it was trapped during the last Ice Age and preserved at great depth underground ever since. Although abundant, the supply of fossil water is limited; furthermore, it will not be replenished, once exhausted. Yet the fossil water is being pumped up to irrigate new fashionable golf courses, on the surface of which it is rapidly and irredeemably lost by evaporation. Of minor importance by itself, the waste of fossil water in Arizona constitutes a symbol of the waste of natural resources which are unreplenishable and are used for selfish ends, without concern for the future.

As an excuse for the thoughtless destruction of the natural resources which have accumulated in the course of time, it is commonly said that the loss is of no consequence, because science will eventually provide new materials and new sources of power to take their place. In reality, however, it is unjustified to believe that the possibilities of technological development are unlimited. Modern technology is geared to abundant supplies of cheap raw materials, and costs of production are therefore likely to increase, when certain of these materials become scarce. The technological triumphs of the past provide no assurance of what can be done in the future, because they were based on an abundant supply of natural resources in a conveniently available state.

Technology is based on theoretical scientific knowledge and this in turn is a commodity that we have inherited from the past. Theoretical science must be continually added to, for the sake both of understanding the universe and of continued technological growth. This sense of the continuity of knowledge is not new. In fact, it was clearly expressed by Denis Diderot in the introduction to his great Encyclopaedia. "The purpose of an Encyclopaedia," Diderot wrote, "is to assemble the knowledge scattered over the surface of the Earth; and to transmit it to the men who come after us; in order that the labours of centuries past may not be in vain during the centuries to come; that our descendants, by becoming better instructed, may as a consequence be more virtuous and happier, and that we may not die without having deserved well of the human race."

In contrast to Diderot's words, it is rather distressing to note how the general public today, as well as many persons in high position, insist that all learning be directed to immediate practical ends. It is true, of course, that our present prosperity results in large part from scientific research pointed to very practical questions. But it is also a fact that the very processes of modern thinking, and the fundamental basis on which all modern science is erected, have their origin in the abstract speculations of Greek philosophers and in the theoretical studies of the seventeenth-, eighteenth-, and nineteenth-century theoretical scientists.

The background of knowledge on which we depend was created by dedicated men who searched the laws of reason and of nature, even though their discoveries contributed nothing to their own welfare or to the economic structure of their times. Without this basis, slowly built over many centuries, modern culture and technology would not exist. To the extent that we exploit the intellectual wealth inherited from the past, without making the effort to accumulate theoretical knowledge not of practical use to us, we act as selfish tenants who exhaust and destroy the land of their ancestors and prepare the intellectual dust bowls of the future.

The fact never to be forgotten is that we are the beneficiaries of the wealth and wisdom that our ancestors acquired through centuries of painful effort. Most of the splendours of our civilization are not of our own making; we are enjoying a heritage rich in material goods, in experience, and in knowledge.

All of us, for example, have derived pleasure and inspiration from the architectural monuments that have survived from the past in Asia, in Europe, and on this continent. Above and beyond their aesthetic value these monuments symbolize the historical continuity of mankind—the fact that human existence transcends the life of each particular individual. How much the world would lose of its human appeal, emotional and aesthetic, if it were deprived of the venerable structures that men have left as witnesses of their passage—the Celtic dolmens and the Greek temples; the Tibetan monasteries and the Gothic cathedrals; the Roman aqueducts and the Renaissance palaces; the great public monuments and memorials to heroes. By the same token, should we not give thought to what our own civilization will leave for the generations to come? Where are the monuments of today that will still be standing two thousand years hence? Where are the gardens, parks, and avenues of trees made of lasting species and planted in a noble style, that could become increasingly poetical and *(Continued on page 244)*



AMERICAN MAINSTAYS

WITH THIS YEAR'S DASH

Wardrobe-renewal starts off with the cornering of suit-looks (and coat-looks) like these. Photographed at Lincoln Center's Philharmonic Hall—still in the making here, scheduled to open on September 23. *Far left:* This year's lengthier suit jacket with these extras: a leather belt; shoulders that slope; a walking-width skirt. By Frechtel, of blue Anglo soufflé wool (loomed in America), about $235. At Lord & Taylor; Hudson's; I. Magnin. Black kidskin hat by Irene of New York. Shoes by Newton Elkin. *Left:* Long, lean, rib-carved jacket with wide-set lapels. In a tawny beige-and-grey checked wool tweed, with a grey wool jersey put-over. By Laird-Knox, about $245. Meyers Make gloves. Both: Bergdorf Goodman. Suit, also at Neiman-Marcus. Flower pin by Vendôme. Lilly Daché's toque. *Right:* The new stretch of jacket—navy blue and black in a looped mohair tweed. By George Carmel, about $215. Saks Fifth Avenue; Frederick & Nelson. John Frederics derby.

GENE LAURENTS

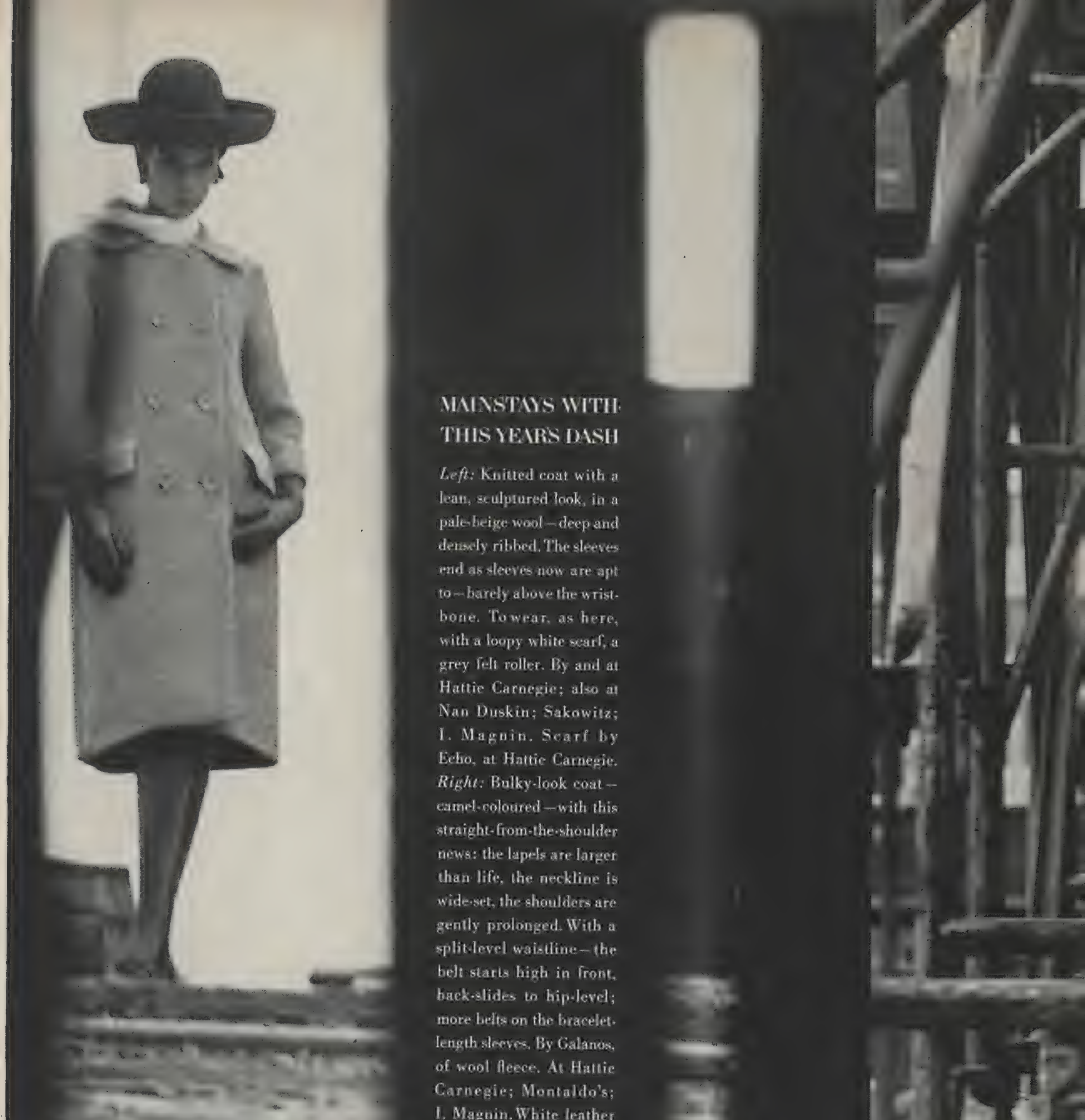
MAINSTAYS WITH THIS YEAR'S DASH

Left: A coat that knows when to stop—here, at the seven-eighths mark, a this-year cut-off point for coats. In dense brown wool Melton cloth, the coat slanted—like a choirboy's robe—over its own straight skirt; a scarf collar wraps up the cardigan neckline. By Dan Millstein (Blin & Blin fabric), about $125, at Saks Fifth Avenue; Woodward & Lothrop; Wm. H. Block; Uncle Sam umbrella. Brown roller by John Frederics.

Right: The news is the foxy fringe—natural silver-grey fox, rimming an open jacket of tweedy grey wool jersey. Under the jacket there's a slim grey wool jersey dress, with elbow sleeves, a crew neck, a peplum. By Pattullo-Jo Copeland, at Bergdorf Goodman; Blum's, Chicago; Frost Bros. Natural grey fox hat: Irene of New York.

GENE LAURENTS





MAINSTAYS WITH THIS YEARS DASH

Left: Knitted coat with a lean, sculptured look, in a pale-beige wool—deep and densely ribbed. The sleeves end as sleeves now are apt to—barely above the wrist-bone. To wear, as here, with a loopy white scarf, a grey felt roller. By and at Hattie Carnegie; also at Nan Duskin; Sakowitz; I. Magnin. Scarf by Echo, at Hattie Carnegie. *Right:* Bulky-look coat—camel-coloured—with this straight-from-the-shoulder news: the lapels are larger than life, the neckline is wide-set, the shoulders are gently prolonged. With a split-level waistline—the belt starts high in front, back-slides to hip-level; more belts on the bracelet-length sleeves. By Galanos, of wool fleece. At Hattie Carnegie; Montaldo's; I. Magnin. White leather gloves by Shalimar. The white kidskin cloche by Halston, made to order at Bergdorf Goodman.

GENE LAURENTS





Vigorous checks and plaids, strong weaves, preferred suit figures ticked off here at capital rates. All individualists, but of one head when it comes to the piquancy of the leather caps worn with them.

Left top: Checked mohair with the fashion bite of leather accessories; the suit black and taupe; the toque, gloves, shoes, black. Wide-lapelled jacket belted over a dress with black wool jersey bodice and slim checked skirt. Suit by Leonard Arkin of mohair and wool, about $110. Wear-Right kidskin gloves. Both at Saks Fifth Avenue. Suit, also: Battelstein's. Hat by Irene of New York.

Below left: City tweeds and Persian lamb, in snow and light bark colours. Fashion character in the emphatically-a-jacket look, welting. Suit by Paul Blumenstein, of wool tweed and dyed Persian lamb, about $125, at Saks Fifth Avenue; Gus Mayer. Dawnelle brown kidskin gloves. The suéde cap is by Christian-Dior New York.

Right: White-for-town suit, whipped-up wool tweed, the neckline ovalled. Brown and white printed wool overblouse (not shown). Mr. John's beige leather turban. Suit by Aywon of Strong, Hewat wool, loomed in America, about $70, at Bonwit Teller; Rich's; Montaldo's; J. W. Robinson. Richelieu necklace. Brown kidskin gloves by Meyers Make.

Ticker tape on suits: 7 good buys



HORST



Four more ticker-tips on good buys in suits now. *Left, top:* Brief little suit with fashion weight in its over-lapped lapels, welt seaming—the colour, violet. Pertinent black and white leather gobcap by Sally Victor. Suit, by Mademoiselle Ricci, of Shetland wool (Fabrics by The Rings), about $145. Gloves by Shalimar. Both at Lord & Taylor. Suit, also at Halle Bros. *Left, below:* This year's look in the cardigan suit, barely fitted jacket. Black and cognac wool tartan, with black blouse. Hat, native chic, an Andes Indian derby of suède over a bandana, by Sally Victor. The suit by David Crystal, of Anglo wool (loomed in America), about $110. Gloves by Aris. Both at Lord & Taylor. Suit, also at Frederick & Nelson. *Right, top:* Panelled tweed, beige and white, boarding-school jacket and worldly soft skirt. Black suède Eton cap, by Hattie Carnegie. Suit, by Briarbrook, of wool and rayon (Berroco fabric), about $60; at Lord & Taylor; I. Magnin. Richelieu necklace, black crystal beads. *Right, below:* Midwinter suit independent—topcoat superfluous. Green dress and tunic jacket of looped wool and mohair, jacket lined in mock burunduki fur, of Enka rayon. Redberry leather fedora, by Sally Victor. Suit, by Abe Schrader, of Einiger fabric; about $110, at Saks Fifth Avenue; Frost Bros.

VOGUE'S FASHIONS IN LIVING

When is a colour a decorator colour? The answer really is never. As Michael Greer wrote in *Inside Design,* his crackly new book on decorating, "There are no 'decorator colours' because all colours have probably existed forever, and surely for millennia before the creation of the first decorator. But there are decorator combinations of colours, and here lies the interior designer's most crucial creative contribution." The creative contribution to autumn for the house appears in the composition *opposite,* a nectarine splash, a sunny-to-tawny collection of oranges and yellows that come in the form of corduroy, crusty braid, striés, tweed weaves, velvet, satin, brocade, all fabrics with definitive texture. Texture with moxie is inner than ever. Warm, mind you, not hot, this is a palette that works in town and country, and all parts of the country. It works, for instance, in Palm Beach where William Baldwin of the decorating firm of Baldwin & Martin has done a house in these colour ways: yellow, some shade of it, in one room after another, sometimes alternating with persimmon, always set off by cool white marble floors, white ceilings and dados; for accent, simple lacquer tables, some of them orange, some brilliant yellow. Within the shiny, pale orange walls of the library, natural linen Roman shades and chair covers, a rough Spanish rug in orange, beige, and white. . . . In the game room of a small New York apartment, another decorator, Ted Sandler, has made a point of tawny-yellow chamois cloth, soft in colour, in texture; covered the walls with it, carpeted the floors with it, tufted two sofas with it. In the centre of the room, an olive-green-felt-topped game table stands on a black and terra-cotta Spanish rug, surrounded by high-backed straight chairs completely upholstered, legs and all, in the same felt as the table. Above the table, a *tête-de-nègre* tole lamp hangs from a yellow chamois rope.

Sawhorse and X mark new spots in the pièce de résistance table news. Ward Bennett's new sawhorse is moving, in different gaits, towards the trend category. A simple sawhorse shape, it is made with A-shaped polished steel legs, its top perhaps a slab of oiled and glowing rosewood; can be any height, any length, serve any purpose from desk to end table. . . . The new ploy in glass-topped tables is the X beneath the glass. John Vesey has several interpretations of what we have in mind, one, a dining table with a thick plate-glass top, and two X's for a base, these of polished steel. . . . Other furniture that those who tend towards the architectural look will find easy to love are the seventeenth- and eighteenth-century country pieces, originals and reproductions, being brought in from new sources in Portugal and Spain—massive refectory tables, carved cupboards, tables small but worth much more than their weight in sturdiness, pull-up chairs that stand by attractively for extra duty. Lord & Taylor and Altman's have many of these unassuming pieces, nice counterpoints to modern sofas and chairs, and contributors of architecture to rooms where line is needed.

To use instead of glass—or skylights or curtains, Panlcore by Eastman Chemical Products is an engaging new addition to the decorating scenery. A sandwich of clear plastic sheets laminated to honeycombs of clear and coloured plastic blocks, it yields mosaic effects. Inviting light but blocking vision, it would answer perfectly a situation that involves no-view, or a need for privacy, or both—and comes on order in a shimmer of the colours *opposite.* (For a breakdown of that picture and the fabrics it specifically consists of, please see page 138. For more decorating news, see page 233.)

WHEN IS A COLOUR A DECORATOR COLOUR?

HERBERT MATTER



An imaginative new vinyl floor–Montina Corlon



Everything about Montina Corlon is refreshingly new. Each vinyl chip is delicately veined with color, each irregularly shaped. And all are of different sizes, like pebbles on a beach. They're set in translucent vinyl, creating intriguing random patterns and a gently textured surface. You can use this new sheet vinyl floor in any room in your home—even in a downstairs recreation room, directly on the concrete. Drop us a line for a free sample of Montina Corlon and a folder showing its fashionable colors. Armstrong, 6209 Thomas Rd., Lancaster, Pa. In Canada, Dept. 92-U, Box 919, Montreal, P.Q. □ Montina Corlon is one of the famous Armstrong VINYL FLOORS

SHOWN, STYLE 86700. MONTINA AND CORLON® ARE TRADEMARKS OF ARMSTRONG CORK CO. FLOOR PATTERN COPYRIGHTED.

WORDS THE DECORATORS ARE USING

"In London," Anthony Hail, a San Francisco decorator, said, "every wall is covered, every floor close carpeted. In London it's right. One warm heavily done-up room seems both desirable and necessary when the weather is dull and there's a lack of cheer outside." Most decorators agree that there's room in almost every house, providing it's either above the Tropic Zone or without a brilliant view, for at least one busy spot, and one way decorators "busy" for clients is did-it-on-purpose pattern all over. A mix of patterns, applied by a disciplined hand over walls, ceilings, floors, furniture, endows a room with a sense of special privacy. One comfortable mix of a country room that Albert Hadley, a New York decorator, designed started with a wood panel wall enclosing a fireplace, and three rough plaster walls, first painted brilliant orange, then washed over with pale pink—the result, a chameleon off-white by daylight, a firelight colour by lamplight. Around the room he placed with cared-about casualness Louis XVI country bergères, tufted Edwardian sofas and chairs; English and American tables and, in one corner, a Paisley-skirted round table with on it a large lamp, bibelots, lots of framed photographs; in front of the fire, a brilliant orange Mexican woven rug on a floor of wide boards, waxed to dark brown; nasturtiums and zinnias in terra-cotta pots and baskets.

PATTERN ON PATTERN

Working for spareness—in warm climates, in places where the view is to be seen, even sometimes to be heard—is the Mediterranean look: thick plaster walls, deep-set windows, beamed ceilings, simple arches and vaults, bare stone floors, elements of spareness that can be added to the boxiest modern room. Michael Taylor, a San Francisco decorator, does it this way: terra-cotta-tiled floors, seventeenth-century Spanish tables and nineteenth-century Victorian tufted chairs, covered in coarse white linen; against white walls, great exotic plants; somewhere along the line, throws of fur, cushions and rugs.

THE MEDITERRANEAN LOOK

Being ordered by decorators are floors that take a shine: not only ceramic tile but squares of neat black slate, parquets of burlap, cane, or split bamboo—laminated in clear plastic.

FLOORS THAT TAKE A SHINE

As a counterpoint to the bulkiness of fabrics, the sleekness of floors, the rug that rises less than a half-inch above the ground is being sought out by decorators. For instance, Karl Mann's flat hemp rugs from Denmark, new now in a burnt orange and espresso-brown stripe. Recommended to negate skidding on this and other flounder-flat rugs are Ozite's carpet cushions which not only prolong the rug's life, but possibly might prolong the owner's. Unlike foam-rubber carpet underpinnings, Ozite doesn't break down at the stab of a bayonette heel. *Continued.*

SKINNY RUGS

*THROUGH DECORATORS

LOUIS XIII, WILLIAM & MARY, REGENCE

More affirmatively than ever, unfamiliar royalty is dropping into decorator conversation. Dating from 1610 to 1723, earlier than the long-loved Louis and George periods, pieces from the points in time of Louis XIII, William & Mary, Régence, are often, in the original, less expensive than their Louis XV and Louis XVI juniors. Bolder and not as finely detailed as later period furniture, they have the additional charm of being less dependent on elaborate architectural setting. Ward Bennett, an industrial designer and decorator, likes to think of the Régence armchair and the French rug shown with it below *in context with modern tables and a sweep of slate floor. This magnificent 1720 walnut chair, one of a pair at Garrick Stephenson, is covered with petit point and bears the seal of the Palace of Versailles for which it was commissioned. The French rug shown with it, so bantamweight it drapes like drapery, borrowed its name, "Versailles," and its design from the past. A cream-and-golden-coloured pattern woven in pure linen, it may be ordered in any size from Stark Carpet.* Stark has, too, a fine supply of the best Aubusson rug reproductions which, placed next to the really incomparable originals, would pass all but the most finicky test.*



HERBERT MATTER

1

2

1. BASKETRY. In its natural state, basketwork has what golden girls like to think men prefer: the blond look. The blond *above*, a woven wicker bed with a curly headboard, could moonlight, if it had to, as a chaise in a one-room apartment; Luten, Clarey & Stern.* Its spread, black and grey wool, copies a Spanish matrimonial bedspread, an heirloom traditionally given to a bride; by Clavos, from Spain, at Bloomingdale's. FUR. On the beds, Leigh Hammond's fur pillows: brown mouton and white lamb from Greece; ocelot, leopard belly, and Alaska brown seal. TAPESTRY. On the wall, by Jan Yoors, vermilion and red tapestry, "Dance of Fire." 2. LOUVRED CURTAINS. To add to the feeling of architecture, decorators are giving windows a new freedom from curtains and valances. The one here to the right is crisply covered with "Glass 100," a Fiberglas louvre which angles like Venetian blinds to let in light but not sight, closes completely to make a lovely light-diffusing panel; Lozano-Fisher.* SPANISH. The X-bench, covered with black calfskin, folds; by Clavos, from Spain, at Leigh Hammond. The carpet—white, woollen, woven—an old Sicilian design; Stark Carpet.*

*THROUGH DECORATORS

HERBERT MATTER

3. OXHIDE. The chair with a man in mind, *right*, a Finn Juhl design with man-oriented dimensions, is rosy natural oxhide stretched over teak; George Tanier.* ROMAN SHADES. The openwork one at the window comes in Tiffany Glass colours, pulls up in flat, horizontal pleats; at Lozano-Fisher.* BURLAP PARQUET. The floor news here is from Herbert Bright,* who laminates natural burlap tile into vinyl. 4. LACQUER, as on the busy curl of a chair, *below*, a wooden copy of an iron one owned by Elsie de Wolfe; from Di Lucca.* NEEDLEWORK, as on the seat pad, an old French needlework pattern; Brunschwig & Fils.* FABRIC PAPERBACKS FOR THE WALL, as the baroque orange design printed on gold and white ticking; Piazza Prints.* PETIT POINT. The French wool rug weaves *millefleurs* into its dark ground; Stark Carpet.* 5. OAK comes back, *below right*, in a William & Mary chest which, with the Régence chair, is sold in reproduction at Yale Burge.* APRICOT CHECKS, in gingham, a rethinking of 17th-century ones; Gene McDonald.* TERRA-COTTA TILES, Herbert Bright.*



3



4

WORDS THE DECORATORS ARE USING

5



WORDS THE DECORATORS ARE USING





SCULPTURED LIGHT. Ilse Hofman designed the lamp *above*—cylindrical, overlapping strips of white aluminum that flick light and shadow, like flame. George Tanier.* PORTUGUESE. The console the lamp sits on, hand-worked from aged chestnut wood; imported by Lord & Taylor. FLAME STITCH RUGS. The brilliant abstract rug, "End of Summer" by José Cleón, looks like flame stitch. V'Soske.* SLATE FLOOR, from Maine by Domestic Marble & Stone.* FAKE BAMBOO. The 19th-century armoire *above right*, a fruit-wood reproduction worked in trompe-l'œil bamboo; French & Italian Furniture Co. DASHY PRINTS. The glazed-chintz panel of magnified carnations, by Fede Cheti; Denning & Fourcade.* WOOL PARQUET. The texture in "Alpha," the rug, comes in the form of terra-cotta, or any colour, cut-wool parquet. A design by Edward Fields.* COLLECTIBLE DRAWINGS. Because of their more-art-per-dollar quality, good drawings are the collecting word. The collection *right*, includes Delacroix and Ingres, is both feasible and great. Seiferheld Gallery. VELCRO-ON-PEAU D'ANGE. How to hang art—without pain, in frame—is the nylon wall covering called "Peau d'Ange," which displays art without damage by means of sorcerous Velcro tape; Schumacher.* ALUMINUM BENTWOOD. The 19th century bentwood rocker, in aluminum translation, has hand-caning set in a black lacquer wood frame, and, unlike the original, nothing weighty about it. John Vesey.*

*THROUGH DECORATORS

HERBERT MATTER

AN ELEGANT WIT

(Continued from page 209)

lives on the third floor of one of the houses you intend to burn." And a further good hint: "The principal quality of the successful author is a special gift for handling subjects which are not new, without being stale."

To budding playwrights who frequently came to him for advice, he was humourously kind. One young hopeful disturbed his morning work hours entreating him to help him put a title to his play. Bernard, who had not read the play, thought for a moment then asked, "Are there any trumpets in your play?"

"No, maître," answered the young man, somewhat taken aback.

"Any drums?"

"Why no."

"Then call it *Without Drums or Trumpets*."

In addition to his plays, he wrote a number of excellent novels and short essays for the *Nouvelle Revue*, a literary magazine of much distinction. It paid its contributors such meagre remuneration that whenever Bernard signed a receipt for his pay, he wrote his name with a lower-case *b*.

An expert on horse-racing, an enthusiast of the prize-ring, he was ardently keen about the bicycling craze. So keen, in fact, that he edited a weekly cyclists publication called *Le Journal des Vélocipédistes*, and was the director of two arenas, the Vélodrome Buffalo at the Porte de Neuilly and the Vélodrome de la Seine at Levallois-Peret. A well-known lithograph by his friend Toulouse-Lautrec shows him at the Buffalo, in knickerbockers, small "melon" hat, legs wide apart as if to balance the protruding black beard as he watches intently the track. He himself took no part in any sports. "I am," he'd say, "a fervent spectator of the efforts of others."

New inventions intrigued him and he was all for the daring delights of the automobile. Lucien Guitry, one of his closest friends, owned a "tuff-tuff," the latest Panhard model with high wheels, rear entrance to the back seat, and a wicker umbrella holder strapped to the side. Bravely open to the elements, it was driven by an impressive chauffeur with goggles, a bearskin coat, and a talent for crawling under the car at the first breakdown.

They'd venture out into the country in Guitry's motorcar, Guitry running everything as though he were directing a play. There were, of course, no road signs in those unencumbered days and Guitry conducted their course with a crude map and a primitive *Michelin* booklet of landmarks, shouting out directions to the chauffeur in his mighty actor's voice. During one trip, as they drove into a town, Guitry in a theatrical tone of triumph announced: "We have arrived in Cervic!" Tristan, who had caught sight of a name over a town hall said quietly, "Yes. But the local inhabitants call it Villeneuve."

Tristan Bernard was that rare individual, a successful man who never had an enemy. He wrote somewhere that "one forgives an author for having a success. One never forgives him for making money." Yet Bernard made money and all the world forgave him, for he was a man of genuine bonhommie. He had friends everywhere and was equally at home in the literary scene, the world of sport, and that chic stratification known as *le Monde*. He was a highlight in some of the intellectual salons, and warmly welcome on the turf or at the ring. Every summer he'd spend two or three weeks at Deauville where, along with the Prince of Wales, he lost royally at baccarat. One afternoon he appeared on the grand promenade in a jaunty yachting-cap which he said he'd bought from the previous night's winnings. Upon being congratulated, he said sadly, "But what I lost would have bought me the yacht."

Tristan Bernard was the last of the widely quoted *diseur de mots*. But like those of his fellow wit and playwright, Georges Courteline, his were neither surface smart nor deliberately cruel. It is surprising that his humour came so readily, for he himself said with some truth that "it's not difficult to be witty if one is malicious." But Bernard was never malicious, he was essentially *bon*. Even his occasional jibes were good-natured and no one took offense. A young author who was about to give his first conference before a literary group came to him for advice and asked how one should wind up a lecture. "Very simple," said Tristan. "You pick up your papers, you rise from the reading

(Continued on page 238)



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AN ELEGANT WIT

(Continued from page 237)

table, you bow to the audience, and then go off on tiptoe."

"Why on tiptoe?"

"So as not to wake them up!"

Any and every amusing remark that went the rounds was automatically attributed to Bernard. He found it vastly amusing and somewhat absurd that his *mots* should be so widely quoted, and claimed that most of them were apocryphal; another case of Talleyrand never uttering so many brilliant comments until after his death. He once made a funny observation to a friend who roared with delight and declared that only he could have said it. Bernard then admitted that he'd read it that morning in a paper.

"But you used it as your own!" the friend protested.

"Yes," said Tristan. "To make it authentic."

His own spontaneous wit bore the stamp of authenticity. One day on a busy street he was accidentally hit and knocked down by an immense grandfather clock which a workman was carrying on his shoulders. Instead of being angry, he got to his feet, brushed off the dust, and said to the workman, "Why don't you wear a wristwatch like everybody else?" Then there was the time when Émile Bergerat, chronicler of the *Figaro*, who was about to get married, confiding the story of his life, admitted the awkward fact that he was a natural child. Bernard tried to reassure him by saying that we are all more or less natural children. "But," Bergerat went on, "my mother was living in marital relations with a priest." Bernard paused, then said earnestly: "With whom more honourable would you want your mother to live?"

He had an exuberant zest for living, an irresponsible love of nonsense, and the joyousness of a child let loose to play. When he travelled (and being a Frenchman, he seldom did) and stopped for a meal in a strange hotel, he'd summon the chief porter, give his name and order any telegrams or urgent messages to be brought to him immediately. If the porter asked if he were expecting any such communications, Tristan would say no, he wasn't expecting any at all as nobody knew he was there.

In one restaurant, when his soup was served he told the waiter that he was sorry but he couldn't eat it. The waiter took it away and returned with the other *soupe du jour* and Bernard said he was still sorry but he couldn't eat that either. At this the proprietor hurried over, protesting that no customer had ever complained about their soups before, they were excellent. "I'm sure they're delicious," Bernard agreed, "but I haven't got a spoon."

After the success of Rostand's barnyard allegorical drama, *Chantecler*, Bernard one evening sat in a theatre box next to its author, one of his good friends. Reaching into his pocket to extract a handkerchief, Tristan discovered some stray bread crumbs. He tossed them to Rostand saying, "*Pour Chantecler.*"

Jules Renard in one of his journal entries speaks of spending the evening with a group of friends at the Napo, including "Bernard with his mouth like a frail pink boat in the black river of his beard." As the river of beard disguised his features, the "pink boat" wore a warm and constant smile that disguised an inner sensitivity which only his intimates knew existed. Jean-Jacques Bernard, his son, in a charming and tender book, *Mon Père, Tristan Bernard*, wrote that his father's wit was "the mask of emotion, even sometimes the laughter of anguish, nearly always the outflow of profound truth. It was honest humour, plunging its roots into the depths of the human heart, and the sap that rose was made up of all that the human heart contains."

Bernard had the gift of making and keeping friends, and he had a great capacity for love. "One talks about the illusions of those who love," he wrote somewhere. "One would do better to talk about the blindness of those who don't love." Bernard knew no such blindness. He had no cautions, no inhibitions with his affections. "What resembles love," he said, "is always love." He adored his family. Jean-Jacques' memoirs show him as a gay and enchanting parent. Tristan had his own racing stable and his wife had hers. In order that his sons should not feel left out, he organized a third stable, the horses of which were lead. They raced on a track of green baize cloth spread on the dining-room table. Each spurt was determined by a throw of dice and the whole affair went by the im-

pressive name of the "R.P.C." or "Racing Plomb Club," *plomb* being French for lead.

Bernard had a naïve way of writing out maxims for himself and pinning them up on the walls of his study. "Don't count on anybody but yourself, and not too much on that," or "People are always sincere. They simply change their sincerities." Some of them seem worthy of La Rochefoucauld: "If an individual insists upon walking straight in the midst of a crowd that's walking zigzag, it's he who'll give the impression of walking zigzag," and "Love affairs are like mushrooms. One doesn't know if they're the safe or the poisonous variety until it's too late."

There was a scholarly side to this worldly humourist. Jean-Jacques says that he first began really to know his father when he was ten and Tristan placed a book in his small hands, saying, "Read this aloud. It's *The Cid*." Up till then the boy had read only Molière of the classic dramatists; "a heady brew which intoxicated me for life and raised for me the curtain of the theatre." His father's sudden command to start in on Corneille came as a shock and a subsequent delight. Tristan had a passion for Corneille, whom he called "that illustrious little-known—and *human!* So terribly human in spite of the professors!" He had reverence for Victor Hugo too, but it paled before his veneration for Corneille. Jean-Jacques recalls that after the opening night of a revival of Hugo's *Hernani* at the Comédie Française—a classic Tristan knew by heart—he paused before the bust of Corneille to say, "It's all right, my friend, you may sleep tranquilly."

When the first of the World Wars broke out, Jean-Jacques enlisted. He was stationed at Compiègne and before starting for the front, he got leave to go as far as Creil for a few hours. Tristan journeyed that January to be with him. Father and son sat up all night in the freezing bedroom of a small, unheated hotel. There was a lump of ice in the water pitcher. They talked, recalling family events, laughed a bit, but mostly they just talked—of everything except what was in both their minds. At dawn they went to the bleak station where they waited two hours, watching the endless flow of trains loaded with munitions and provisions going out, the empties rattling back to be reloaded; "The veins and arteries of the war in double circulation. One learns that one is of use." The son asked if he believed in God. "Yes. These days," he answered.

Tristan had two wives. Of the first one hears little. It must have been a marriage which had its ups and downs. One afternoon of pouring rain, Louis Verneuil met him standing forlornly in front of a shop window and asked if he were waiting for someone. "No," said Bernard. Verneuil suggested that they dine together and Bernard again said, "No." "Then at least have a drink with me at the Napo." Tristan thanked him and said he wasn't thirsty. "But you're not going to stand out here in the rain! Why don't you go home?" The lugubrious reply was, "I don't dare." Verneuil said, "Don't dare? Why?" Bernard answered: "Because my wife's lover is there. And," he added with vehemence, "he's a damned bore!"

Tristan Bernard never could take himself seriously. After he had become one of the top playwrights and humourists of his country, Maurice Donnay talked him into applying for admission to the Académie. The complications of putting oneself up for membership among the forty Immortals are well known. Not the least of these is the initial letter of application which should be a gem of brevity and exquisite composition, carefully handwritten on fine stationery and formally presented to the Permanent Secretary. At that time the Secretary was René Doumic, director of the *Revue des Deux Mondes*.

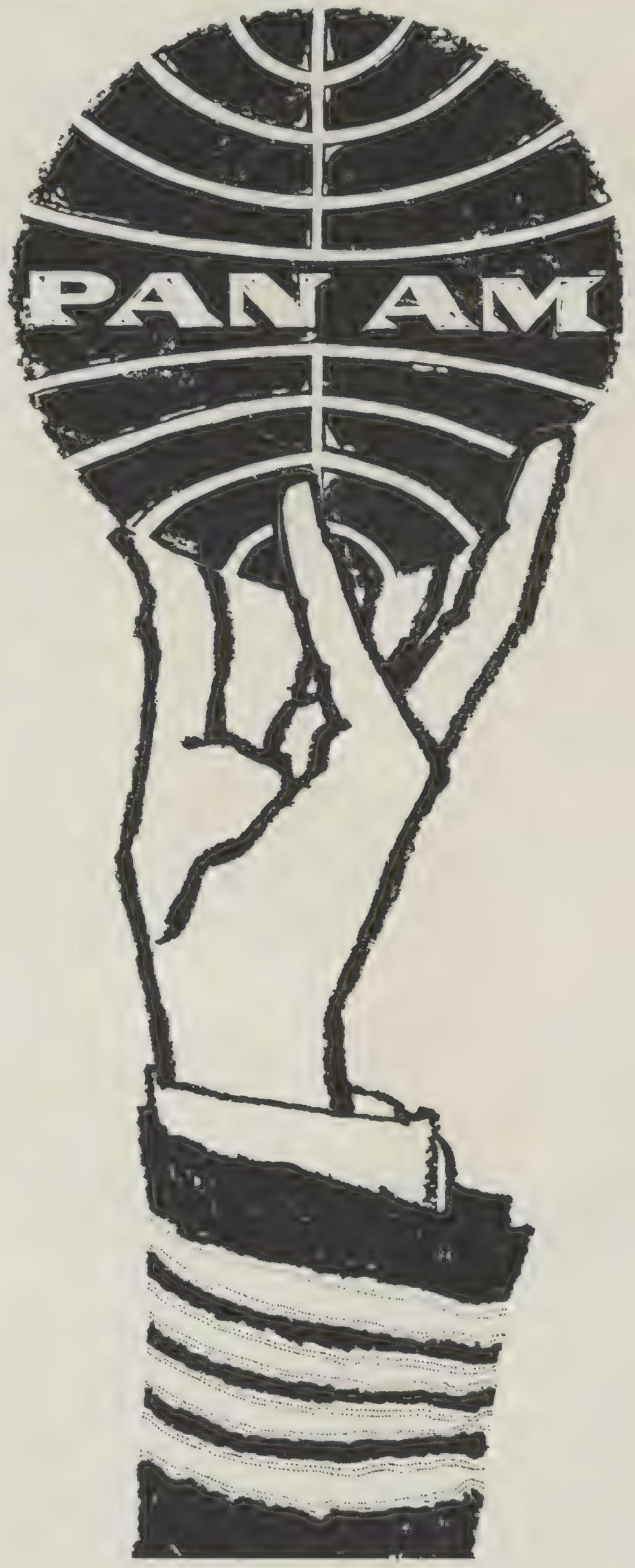
Bernard couldn't be bothered with any such ceremonial. He scribbled off his letter on the blue, lightweight blank of a fifty-centime *pneumatique* which shot its way onto the desk of the Permanent Secretary. Doumic had hardly recovered from the shock before a second *pneu* arrived saying that after further thought, the writer had decided not to present himself for membership in the Académie. Later he said to Donnay: "Me, Academician? No! The costume costs too much, I'll wait till someone dies who's my size."

This was not an act of bravura, it was typical of his inherent casualness. He was casual about formalities and shockingly casual about his clothes. It was nothing for him to arrive at a smart dinner party in evening jacket and a pair of old trousers he'd forgotten to change. His tie was always crooked, his shoes often unpolished and nothing fitted him properly.

(Continued on page 240)

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AN ELEGANT WIT

(Continued from page 239)

At one formal soirée he listened to an exquisitely turned-out dandy boasting about the fact that his tailor gave him a special discount as being such a good ad for his establishment. Bernard, growing bored, cut in, "My tailor gives me a special discount too, on condition that I don't tell anyone where I get my suits." He was also casual about the social amenities, never deliberately rude, just candidly frank. He'd been invited to dine one evening at a house famous for its excellent food. When he failed to appear, the hostess, a stickler for promptness, called him on the telephone. "I'm so sorry," said Bernard, "but I'm not coming."

"Not coming?"

"No. I'm not hungry."

He was casual too, and to an alarming degree, about money. He made a great deal and he spent a great deal. He had no idea where it went, since he never kept accounts. At one point, he learned to his utter amazement that he was just about bankrupt. His lawyer scolded him as one would a child and told him that he had to cut down his expenses. "*Ah, mais non!*" cried Bernard, "I have enough annoyances without taking on privations!"

One of the sources of his financial troubles was a prodigal generosity. Because he could never pass a beggar without giving him something, word got around the tramp set that he was an easy mark. A certain filthy old *clochard* used to station himself outside the Bernard doorway at an hour when he knew the master of the house was likely to emerge. One afternoon in early July, seeing him standing in his accustomed spot, hat in hand, Tristan took a sizable bill from his wallet and handed it to him, saying, "We're leaving tomorrow for Normandy. Here's two months' donation in advance. You have a right to your vacation too."

His zest for life always remained keen. "Death is nothing," he said. "Only old age fills me with horror." There came the Second World War and with it the fall of France. Bernard, a Jew, stayed on in Paris until the authorities had him moved to Cannes. Even in exile he could still joke. "Fifty-seven years ago," he told a friend, "I did my voluntary service at Évreux. Now I'm forced to do my involuntary service on the Côte d'Azur." The involuntary service on the Côte d'Azur did not last long.

The Nazis had taken control of the country and the Gestapo rounded up all Jews regardless of age, rank, or distinction. Bernard took his place in the lineup of white-faced men and women, screaming children, and silent, bewildered babies. With them, he was crowded into a foul freight car bound for the north and the horror camp at Drancy. During that hideous trip, he was an unforgettable figure of serenity and fortitude. "Friends," he said to his terrified companions, "up to now we have lived in fear. Now we are going to live in hope."

At Drancy he continued to set the calm, courageous example he'd shown on the prison train. His memory stood him in good stead and he filled many of the interminable hours reciting the poems of Ronsard, the fables of La Fontaine, the lyrics of Verlaine, and the heroic couplets of his beloved Corneille. His listeners were French Jews, many of them persons of intellect. The sound of their native language and their native literature lovingly spoken by this man of simple goodness may have made it quieter for those who were to die.

Bernard survived this horror camp. Not all of his family survived theirs. His grandson François, Jean-Jacques' eldest boy, a promising young painter, perished at Mauthausen. Tristan, released from Drancy, returned to Paris, a defeated, deaf man. When friends suggested a hearing aid, he'd repel the idea, saying, "What's the use? One hears only the same things." And yet, exhausted and anguished, he harboured no bitterness. "Sorrow and tribulation have not changed me," he said, "I hate only one thing. That's hatred."

A square in Paris has been named after Tristan Bernard. It is at the cross of the Ternes and the rues d'Armaillé and Saint-Ferdinand. At the dedication ceremony, Bernard's good friend, Roland Dorgelès, gave the address. He ended it with:

"At night, when the town belongs to its shadows, he will come here to sit between Triplepatte and Monsieur Comodat [two characters from his plays]. He will talk with his friends of the past, he'll go back over his memories and when the last night-wanderers and the early morning workers pass by, he'll come forth with a *mot* from force of habit. But that *mot*, alas, we shall not hear."

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PARIS

(Continued from page 160)

• And the coiffures: Alexandre and Yves St. Laurent worked together to make hair into something resembling chic hats; St. Laurent made hats which were very much like elegant coiffures. One of the gay trompe-l'œil effects was hair lacquered so as to stand like a taffeta bow on top of the head. These tricks with hairpieces are all a part of the new importance of the line of the head in fashion—as much a part of couturier design as of the hairdresser's art • Other St. Laurent interests: purple tweed suit with a short jacket, straight skirt, a free-hanging panel at the front; a little grey woollen suit edged with leather and worn over a 7/8 coat with enormous black and white plaid. A prune-colour 9/10 straight narrow coat and skirt worn with one of the big peach-basket hats. The straight line of the body under the exaggerated soft hat is a design that looks new, exciting. Another black leather coat belted and worn over a beige dress. An immaculately simple black tunic-length jacket of a suit, worn with a fur hat wrapped around the head and tied in front. A mousse wool white coat with a deep yoke in the back, full sleeves, belted; marvellous winter companion. Dark green, appearing in a short, jacketed tweed suit and a belted velvet suit fastened with jet buttons; worn with black mink in the neck and a black sou'wester jewelled in front • At Griffe, one wished ardently for enough time to stay in Paris to order some of the meticulously detailed, finely-cut clothes that spring from his hand with such unchanging perfection. Hard to describe, these clothes, wonderful to wear. One of the prettiest of his evening dresses was of heavy silk crêpe, dark red, miraculously cut into princesse shape with few visible seams; long sleeves, high in front, deep décolletage in back—something to own and wear for years to come • The Grès collection had, as always, two or three masterpieces; it is a small collection, very personal. The hooded coat which is now rampant around the world was born at Grès and her 1962 version of her baby is original, strange, and beautiful—a hooded cape completely open on one side outlined in badger; the black hood pointed on top—a stopper. The prettiest hooded suit in Paris was her black-and-white tweed with long jacket, flaring skirt, silver fox edge on the hood • Balmain remains Balmain—the clients' couturier; and very elegant and rich clients they are, too. His casual use of the most expensive furs and fabrics in the world, his architect's gift for cut, make a combination not to be excelled. Ateliers full of some of the best tailors there are give this collection a luxury and a precision beautiful to behold. The long-jacketed suits, some with accented shoulders; and the tweed coat over jersey dress costumes (for example, brown and white over white); the surprise fur linings and the covey of late-day little blacks that reflect their own personal chic—these lead the way to Balmain's gloriously embroidered evening clothes; to his long evening suits; to his white chiffon with gold kid belt; and to one unbelievable black velvet—a long dress with a bodice made almost entirely of black egret feathers. • Simonetta et Fabiani in their Paris début gave not the faintest impression of being débutantes, but rather the master hands that they are. The emphasis here is on the coat and suit life, with a slightly front-fitted line in most of these, but with the occasional breakthrough of a huge wrapping of brilliant checked coat. The Fabiani cut in coats is indescribably complex, enormously flattering; the series of black-for-day suits worn with mitred pillboxes, veiled à la Helleu, is an exciting chapter in suit life. As do many of the great Paris houses, Simonetta et Fabiani make long evening coats over their long evening dresses. Something else long for evening was a black-and-white tweed suit with a short jacket, a floor-reaching skirt, and a beautiful black jetted peplum blouse. There was, also, the only perfectly tailored suit of leopard we have ever seen, and one of the most marvellous mink coats, cut just full enough, with just enough lapel and closely belted • At Patou, the evening dresses were the prizes, and one of the beautiful looks in Paris was a grey satin dress, here, with its separate top (cut like a bed jacket), of black chiffon, edged with a deep fringe and starred with glittering black embroidery • Heim also had evening stars, one of them

(Continued on page 242)



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PARIS

(Continued from page 241)

a long, slinky, black, belted, slightly bloused, long-sleeved dress, called Espionne. The fabric glittered, so did the girl who wore it. At Heim's, also, an alluring big, beige coat lined with beige fox, worn with a beige fox hat; and a throwaway glamour dress—two-piece, cut something like a décolleté middy blouse, with a straight skirt. This was completely jet beaded • Philippe Venet, who had his training in the great house of Givenchy, presented his second modest charming collection to an appreciative audience. He is a "little suit" and coat specialist, has an atelier with very good tailors, and his prices are *not* grande couture prices • Guy Laroche is the house from which many smart Paris women dress, and one sees why in this collection deliberately planned for no bouleversement. Standouts were a white coat worn over a red, simple dress, and with a separate red fringed shawl as a deep collar; a pale-violet narrowish coat with a wide back and pleated front, worn over a prune-coloured late-day dress; a pink wool suit with a fringed shawl; a violet satin coat over a mulberry dress and, as usual, a series of some of the prettiest little bead-embroidered sheaths in Paris—gold and white, pink with white beads, or in the prevailing mood, a two-piece short dress, beaded all over with jet beads • Courrèges, another of the new, small, excellent houses headed by a designer who was once with Balenciaga, follows in the great couturier's coat and suit tradition with very special fabrics, offbeat colours, a wide-back coat cut, an insistence on ¾ coats, and a few short evening clothes which are for the most part translations into evening fabrics of his austere, beautifully cut day line • Cardin's collection featured the long-jacket suit, and a series of under-coat dresses of extreme simplicity. His standout coat was a big fuchsia and black plaid, wrapped over and belted with black ciré leather. One charming shape for late day was made in black crêpe and also in cognac tweed, two-piece, sleeveless, with tab ends that buttoned across the back. The opening day audience was amused to see his flat shoes with leather laces wrapping around the legs, knee-high • Jean Dessès, famous for his dresses for big evenings—he is said to have invented the draped chiffon dress—chose, this time, to base his whole collection on the Boldini era. One of the handsome evening dresses was a high-waisted, sleeved, flare-skirted, bronze satin worn over a bare and narrow fuchsia taffeta sheath. Two of his good coats used plaid in varying sizes, and an interesting leather coat was belted over a beige cloth dress.

Livening details of Collection Week: Jeanne Moreau at Cardin's collection—theoretically causing the forty-five-minute delay in the opening of the collection • Balmain's two new mannequins, one of whom is a look-alike for young Lady Astor (who was Bronwyn Pugh of the Balmain runway) • The delicious air conditioning at the Ricci salon which, plus the fact that the collection was numbered in sequence, would have made everyone love the house even if the clothes hadn't been as handsome and flattering as they were in this extremely successful collection • The non-professional fashion audience at Dior, which included the Duchess of Windsor and Princess Radziwill (she may have been professional for a moment but she also was a livening note) • The millions of dollars' worth of Winston jewels that decorated the Simonetta-Fabiani collection, worn as casually as if they were rhinestones, but lots more glittery

The crush of non-professional visitors, including the Princess Gourielli in a glittering, embroidered red dress, Princess Alliata from Rome, the Count and Countess Crespi, also from Rome, and, again, the beautiful little Princess Lee Radziwill • At St. Laurent, after the obvious success of the collection and the crush of celebrities and Parisian beauties, the sight of the workers leaning over the upstairs balustrade, drinking in the excitement—as well they might since it was "their" collection • The confusion about the postponed Chanel openings, and the pleasure of seeing, in spite of postponement, that Chanel is still Chanel—just as Paris is still Paris.

Shoe horoscope: 23 predictions

for September
through April



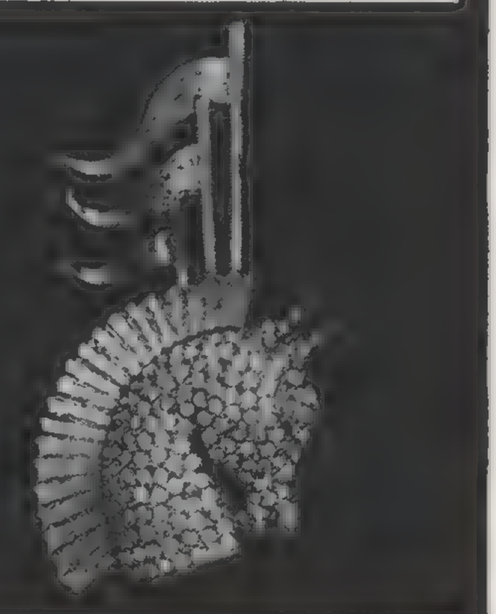
Reading top to bottom all four pages:

Game shoe—for golfing or walking; removable spikes and tongue.
Taupe suède. By Penaljo, about $15 at Macy's; Famous-Barr.
Taupe suède walker, stacked wooden heel. By Cobbies,
of Herman Roser suèded pigskin, about $13, at G. Fox.
Flat grey flannel sneaker, not as offhand as most of its kind;
square toe, rubber sole. By Mr. Sneekers,
about $3, at Macy's; Shillito's.
Cocoa brown leather walking shoe, front lace, implied heel.
By Life Stride, about $12, of Armour calfskin,
at Macy's; Woodward & Lothrop.
Burnished brown calfskin, small stack-heel loafer.
By Natural Bridge, about $11,
at Natural Bridge; Hudson's. *(Continued on page 248)*





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"MANKIND DOES BECOME BETTER"

(Continued from page 219)

majestic with added centuries?

Even the charm of our countryside must not be taken for granted, as if it were a gift of nature. Only two kinds of landscape are fully satisfying. One is primeval nature undisturbed by man—of which we shall have less and less, as the world population increases. The other kind of landscape is one in which man has toiled for generations, creating through centuries of patient trial and error a kind of harmony between himself and the physical environment. Wherever man has lived and worked, forests have been disciplined; swamps have been drained; the banks of rivers have been contained; roads have been opened; rocks and roots have been cleared to create the fertile ground of fields and of gardens.

What we long for and find in the country is not nature in the raw; it is an atmosphere suited to human needs, determined by physiological and emotional aspirations engendered by millennia of civilized life. The appealing human quality of woodland and of farming country is not inherent in nature. It is the very human creation of our ancestors who toiled to shape intractable forest, land, and water into a pattern suitable for mankind. This quality will not long survive if preoccupations with real-estate projects, factory sites, and concrete highways, become the exclusive determinants of land planning.

Modern man may state, of course, that the genius of our culture is not to create lasting monuments but rather to erect utilitarian buildings as they are required, then tear them down when something else becomes more practical or economical. The danger in this attitude is that planned obsolescence is not only a technological philosophy; it implies also a fundamental assumption about the human world. The implication is that only the present counts, that the past might just as well be forgotten, except to be exploited, and that the future will have to take care of itself. In the long run, this attitude is likely to render existence meaningless and to dull vision, because there is no perspective without retrospection. It will engender a society dedicated to nothing beyond techniques and mechanical pleasures, without any awareness of the historical and emotional significance of the human condition.

It is perhaps true, although it has not been proven, that planned obsolescence is justified economically with regard to dwellings, factories, offices, or amusement grounds. But to build nothing capable of surviving our times is a sign of irresponsibility towards our descendants, a failure to do for them what the men of the past have done for us; in brief, a refusal to continue the tradition which has carried mankind beyond its brutish origins. In contrast, to create for the future is not only a duty but also a source of deep satisfaction for the human mind, a gesture that gives significance even to the most trivial tasks.

To work merely for the present constitutes, from all points of view, a betrayal of human obligations. It corresponds with the denial of an attitude which is associated with the greatest achievements of mankind, namely, the willingness to struggle and even to die for a transcendental cause. The most fundamental aspect of the human condition is that individual life can not be considered as an end unto itself. In one form or another, all worthy men, whether they be pagans or Christians, mystics or atheists, have searched for a justification of their existence in tasks from which they should not hope to derive any earthly profit. Individual men can not find their fulfillment except in mankind.

THE NONMATERIAL FACTS OF HUMAN LIFE

Despite so many setbacks in the intellectual and ethical growth of man, despite so much evidence that his innate endowments are often spoiled by material civilization, despite the folly, triviality, vulgarity, and cruelty which taint most of his motives and actions, nevertheless, there is reassuring evidence that mankind does become better, even though the improvement is so discouragingly slow and erratic. Slavery was taken as a matter of course one thousand years ago. Today it is still practiced in one form or another, but it is no longer acceptable to the collective conscience of modern man. While there is so much reason to despair, yet it is part of the human duty to believe that mankind can continue to move forward and upward.

As far as we can judge, man differs from the rest of creation by his wider range of freedom and by the greater extent to which he can, and does, exercise free will. Not only does he have a large degree of latitude in his decision to act or not to act, but, more importantly, he is often aware of the reasons that make him select the cause to which he dedicates his action. Free will, however, implies choice and a motive; and motive is a matter of faith. In final analysis, choice is rarely possible without some vision of the future. In fact, it is the possibility, nay, the inescapable need to choose, which gives its grandeur to the human condition, and which also accounts for its tragic quality.

In most cases, the choice that must be made is not between alternatives to be experienced personally and in the present; it is between courses of action which affect other human beings and which involve the future. For a

(Continued on page 246)

the concise dinner wardrobe: proportioned, mildly priced



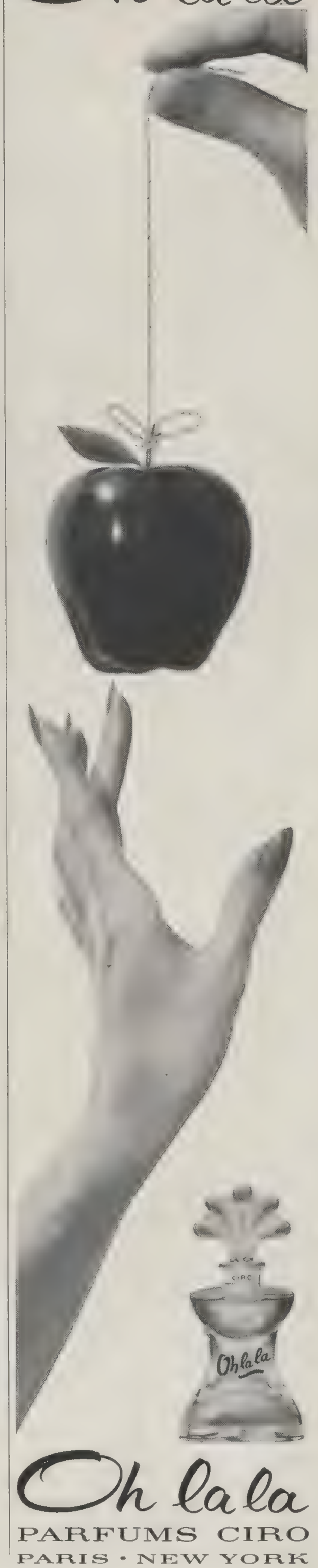


Gold brocade coat, above, hinged on a rose; curves of the high-waisted kind. Under the coat: a black crêpe dress: with a crew neck that's slightly stand-away. By Young Viewpoint in sizes 12½ to 22½; coat, of Eastman acetate and Helanca nylon woven with Mylar, about $70; dress, of Arnel and rayon, about $50. At Altman's; Burdine's; Harzfeld's. Customcraft shoes.

The gentlest, simplest shape of black crêpe dress, left; the throatline just clears the collarbone. With a cutaway bolero of blue and gold brocade. By Young Viewpoint, in sizes 12½ to 22½, about $80 (dress of rayon and Celanese acetate). The shoes by Mademoiselle. Both at Lord & Taylor; the dress also at Hudson's; I. Magnin. Black net hat by Vincent-Harmik.

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"MANKIND DOES BECOME BETTER"

(Continued from page 244)

cat, the decision to move nearer the stove or toward a sunny window may involve, chiefly, the perception of a more pleasant temperature. But for man, almost any kind of decision is likely to involve something more than his comfort; he must think of his neighbours, and he must consider the advisability of forgoing the pleasure of the moment for the sake of the morrow.

The need to choose is, perhaps, the most constant aspect of conscious human life; it constitutes both its greatest asset and its heaviest burden. In every person, now and then, and in most persons, very frequently, there arises the desire to escape the responsibility of having to make decisions which engage not only the self, but also one's fellow men and the future. In its crudest expression, this intellectual and emotional weariness takes the form of a longing to achieve the peace of mind symbolized by the passive gaze of the contented cow. In a more sophisticated manner, the same wish comes forth in the words that Thoreau wrote for his journal while drifting idly on Walden Pond, and letting himself become a part of his surroundings, as if he were a completely passive creature. He thought then that man could be so much happier "just being" rather than "living." Like Thoreau on Walden Pond, or a cat basking in the sun, man can indeed enjoy just "being," but usually he can not bear the enjoyment for very long. Whatever the hardships and the efforts that living entails, men want to live, not just to be. Consciously or unconsciously, most of them take the attitude expressed by Secondhorn in Bernard Shaw's *Buoyant Billions:* "I don't want to be happy; I want to be alive and active."

Despite their oft-repeated assertion that the ideal would be to "return to nature" so as to recapture simple physical contentment, human beings are not long satisfied with a form of happiness based on such a passive philosophy. Their ultimate reaction is to escape from paradise and to search for adventure, even if this means struggle and sufferings. Such was the case for Herman Melville when he decided to leave the Polynesian island of Typee. Melville had spent six happy months among the Typees who had welcomed him in their idyllic valley after his shipwreck. He was enchanted by their "continued happiness . . . the mere buoyant sense of a healthful physical existence," and he admired the lack of competitive spirit in their society. Yet he could not long endure their passive happiness; he actually risked death in order to escape from his Polynesian paradise and to return to the physical and mental misery of his life in New England.

D. H. Lawrence also suffered acutely from the manner of living imposed by the Industrial Civilization, and he believed that we should "destroy our false, inorganic connections . . . and reestablish the living connections. with the cosmos, the sun and earth." Yet while he urged his fellow Europeans to recover the direct primary sensations of unadulterated life, he came to despise the manifestations of simple, animal contentment on the face of a people who were close to these primeval virtues. The timeless, unworried expression of the Samoans made him realize that, for Western man, awareness of the past and preoccupation with the future have become essential ingredients of life.

Like many romantics, Nietzsche claimed that he envied the animals because they did not know the past, were not concerned with the future, and lived only in the present. Hegel also stated that the periods of happiness are the "empty periods of history." In support of his statement is the fact that the pages of our era are filled to the brim, and that we are not particularly happy. But mankind will not go back; the moving spirit is not the search for happiness, but the desire to fill the pages of history.

Man exercises free will not only by conducting his life of the present for the sake of a future that he can barely imagine,

but also by concerning himself with problems that have no obvious bearing on his selfish biological comfort and welfare. It is painfully obvious, of course, that cruelty based on selfishness still governs much of human action. Today as in the past, man is wolf to man. But it is equally true, and more interesting, that respect for life has become one of the tenets of philosophy in many cultures. It is a human ideal which extends in principle to all living forms—granted that it is often ignored in practice.

The skeptic does not lack arguments to defend the view that man is, after all, little more than an animal. In particular, he can point to the fact that the appetites of mankind are still much the same as they were before Paleolithic times. In prosperous refined cities, as well as in tropical forests or in arid deserts, the most common urge of the growing child is to eat as much and as often as possible; everywhere the dream of the young adult male is a woman all his own. But for mankind all over the world —including growing children and young adult males—food and sex and all instinctual hungers commonly take second place to emotions and adventures which are meaningless for animals. The universal appeal of Don Quixote's adventures for young, adult, and old alike is an expression of this "unnatural" aspect of human nature. Quixote embodies the peculiarly human willingness to risk danger and hardship for no better reason than achieving some feat memorable or noble. He is one of the great symbols of mankind because he stands for the desire, as far as we know, not found in the rest of creation, to attempt the impossible for the sake of greatness without any hope of material reward.

Even in our times, which are said to be so materialistic and so scornful of ideals, what really excites the world is the account of a dramatic rescue at sea or in the bottom of a mine; of an idealist allowing himself to die of starvation for the sake of his country's political freedom; the struggles of an explorer reaching for the pole or climbing Mount Everest; the daring of Lindbergh's first crossing of the Atlantic, or of astronauts shot into space. These events do not in any way affect the everyday life of normal men, nor have they any meaning that can be referred to the animal basis of mankind. But they bring to light two aspects of human nature which are at least as important as the traits that man has inherited from his animal past. One is the sense of belonging to a community—mankind—which, progressively, in the course of time, has come to encompass the whole world. The other is the sense of participation in a great adventure that transcends the search for the satisfaction of material needs and pleasures.

This unselfish manifestation of human nature is not new; in fact, it is as ancient as recorded history. In all cultures that we know of, there have been men who have shunned the abundant life and who have chosen instead asceticism, suffering, and otherworldliness. Some have been saints intoxicated with God, others have been very reasonable and otherwise ordinary persons obeying the dictates of their conscience. Socrates has become a legendary figure not so much by reason of his philosophy as by his willingness to accept death rather than violate the laws to which he owed the nature of his very self.

The spirit of human brotherhood and the urge to move forward and upward are not to be described in terms of chemical constitution and physical forces, but they are facts, nevertheless, just as real as the need for food, the love of comfort, or the fear of pain. As facts they differ from those of the so-called natural sciences, because they are concerned with consequences rather than being determined by antecedent causes. One could almost say that they are made not of matter, but of time and spirit because their chief constituents are memories of the past, anticipations of the future, and choice of values. But even though they arise from expectations, from visions of the mind, indeed from dreams, they are so real and powerful that they can sway human behaviour and are thereby the most effective forces in changing the face of the earth. Thus it is certain that man can not be completely understood merely by considering him as a piece of machinery to be dissected and analyzed objectively by the methods of the exact sciences. To be understood man must be "known" in the Biblical sense; he must be encountered and experienced as a dreaming and throbbing creature.

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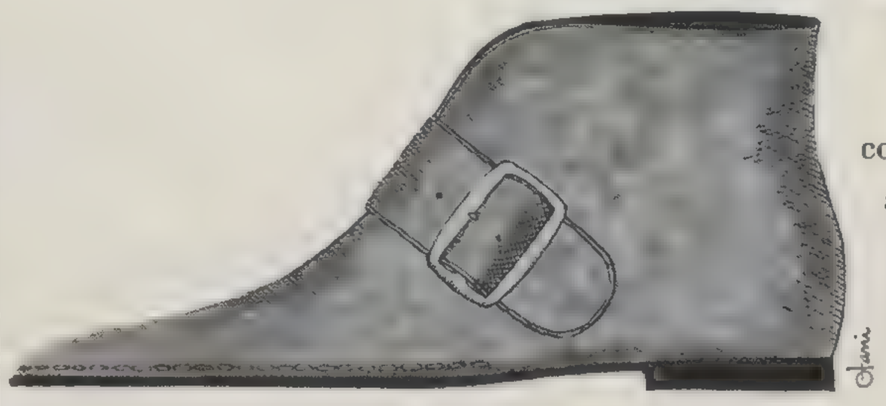
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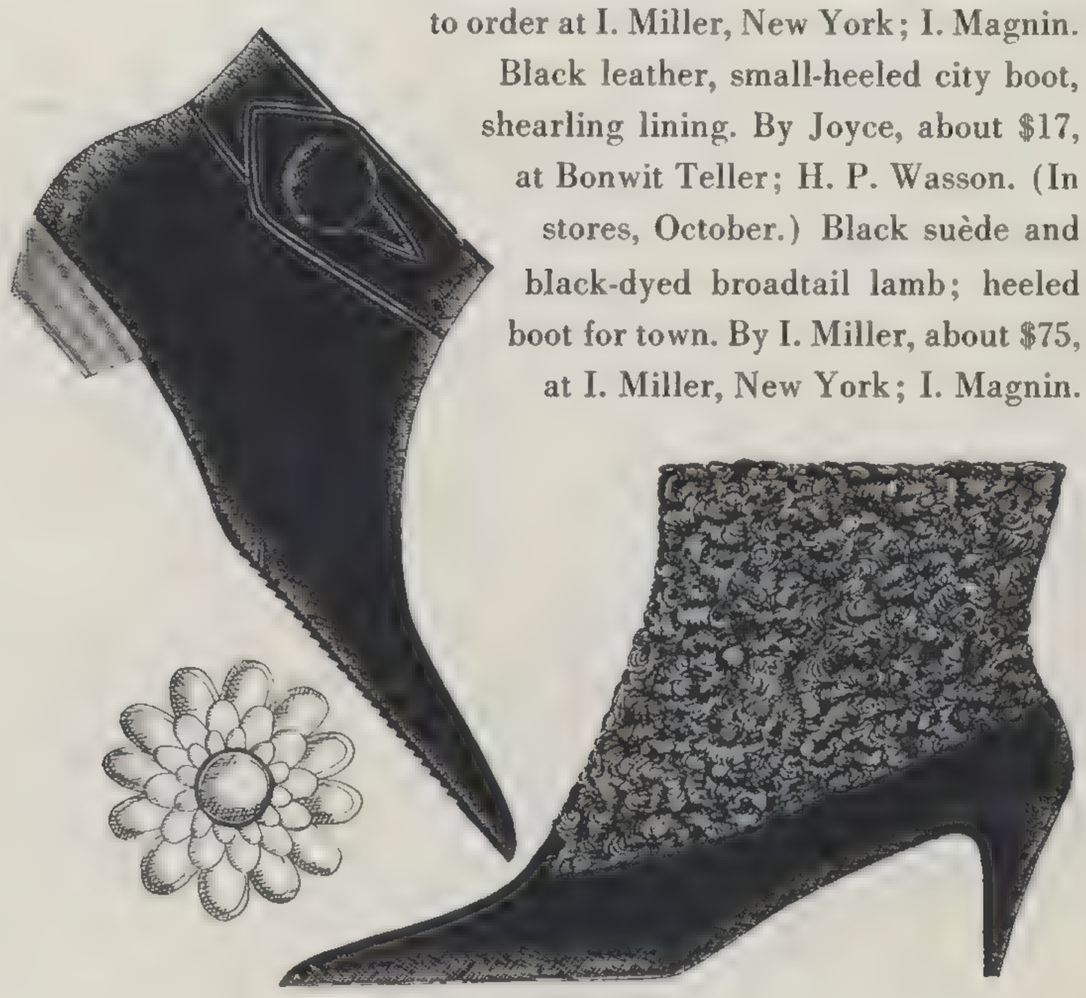
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Shoe Shoroscope *continued*



Top to bottom: Pilgrim-buckled boot of new synthetic fabric, looks like rubber-leather combo. Eskiloos, by U. S. Rubber, of Royalon, about $15, at Bloomingdale's; Famous-Barr. Tall boot, snakeskin faked, lined with Scott Foam. By Capezio, about $19, at Lord & Taylor; The Higbee Co. Flat walking boot, for country-stocking weather or pants; of brown llama skin by Barrett, shearling-lined. By Evins, about $75, to order at I. Miller, New York; I. Magnin. Black leather, small-heeled city boot, shearling lining. By Joyce, about $17, at Bonwit Teller; H. P. Wasson. (In stores, October.) Black suède and black-dyed broadtail lamb; heeled boot for town. By I. Miller, about $75, at I. Miller, New York; I. Magnin.



See pages 20-21 and shop for

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Anderson, S. C.....The Vogue Shop
Ann Arbor, Mich.....Hutzel's
Baton Rouge, La.....Goudchaux
Bethlehem, Pa.....The Vogue Shop
Binghamton, N. Y.....Meyer's
Birmingham, Mich.....Davidson's
Bloomington, Ill.....Paul Anderson
Buffalo, N. Y.....Adam, Meldrum & Anderson
Charleston, W. Va.....Stone & Thomas
Clarksburg, W. Va.....Stone & Thomas
Columbia, S. C.....Lisbeth Wolfe
Cumberland, Md.....Peskin's
Danville, Ky.....Hub-Frankel
Davenport, Iowa .... Peterson-Harned-Von Maur
Decatur, Ill.....Carol's
Des Moines, Iowa.....Norman Cassiday
Dyersburg, Tenn.....Schlesinger's
Edina, Minn.....Marvin Oreck
El Centro, Calif.....Cinderella Shop
Fairfield, Conn.....Fairfield Dept. Store
Fayetteville, N. C.....Fleishman Big Store
Fresno, Calif.....Rodder's-Mademoiselle
Gary, Ind.....Ladies Shop
Grand Rapids, Mich.....Alice Jane Dows
Greenville, Tex.....Perkins Bros.
Hampton, Va.....Goldstein's
Harrisburg, Pa.....Mary Sachs
Hartford, Conn.....Sage-Allen
Hazleton, Pa.....Mary Walker
Hickory, N. C.....Corner Casuals
High Point, N. C.....Collier-Ellis
Hopkinsville, Ky.....Arnold's
Idaho Falls, Idaho.....Le Vine
Ishpeming, Mich.....The Style Shop
Jackson, Miss.....Frances Pepper
Jacksonville, Fla.....Levy's
Jamestown, N. Y.....Bigelow's
Johnstown, Pa.....Brett's
Joliet, Ill.....Al Baskin
Kankakee, Ill.....Lecour's
Lancaster, Pa.....Mary Sachs
Lansing, Mich.....Style Shop
Laredo, Tex.....Hachar's
Las Vegas, Nev.....Bain's
Laurel, Miss.....Robert's
Lexington, Ky.....Embry & Co.
Long Beach, Calif.....Parisienne
Longview, Tex.....Perkins Bros.
Lowell, Mass.....House of Erwin
Macon, Ga.....Goldman's
Martinsville, Va.....C. W. Holt
McKeesport, Pa.....Katzman's
Memphis, Tenn.....Levy's
Milwaukee, Wis.....Fritzel's
Minneapolis, Minn.....Jackson-Graves
Mobile, Ala.....Gayfer's
Mt. Vernon, Ohio.....Rudin Co.
Muncie, Ind.....Collegienne Shops
New Britain, Conn.....Birnbaum's
New Brunswick, N. J.....Brook's
New Canaan, Conn.....Cherida
New Haven, Conn.....Esther's
New London, Conn.....The Woman's Shop
Norfolk, Va.....Nicholson & Marks
Oklahoma City, Okla.....Street's
Orlando, Fla.....Gibbs-Louis
Parkersburg, W. Va.....Broida-Stone & Thomas
Pasco, Wash.....Piro's
Paterson, N. J.....Anne Shop
Peoria, Ill.....Carson Pirie Scott
Phoenix, Ariz.....Diamond's
Pittsburgh, Pa.....Joseph Horne
Pocatello, Idaho.....Le Vine
Portland, Oregon.....Lipman Wolfe
Poughkeepsie, N. Y.....Helen Wright
Provo, Utah.....Le Vine
Raleigh, N. C.....Mac Joseph's
Reno, Nev.....Hatton's
Roanoke, Va.....Smartwear-Irving Saks
Sacramento, Calif.....Ransohoff's
San Francisco, Calif.....Ransohoff's
San Jose, Calif.....Blum's
San Rafael, Calif.....Modern Eve
St. Matthews, Ky.....Hytken's
St. Petersburg, Fla.....Slimer's
Salt Lake City, Utah.....Z.C.M.I.
Santa Ana, Calif.....Patricia's
Santa Barbara, Calif.....Lou Rose
Santa Monica, Calif.....Henshey's
Sault Ste. Marie, Mich.....The Hub
Savannah, Ga.....Fine's
Seattle, Wash.....Best's Apparel
Shreveport, La.....The Fashion
South Bend, Ind.....The Frances Shop
Staunton, Va.....Schwarzschild's
Stockton, Modesto, Calif.....The Brown House
Toledo, Ohio.....Lasalle's
Tucson, Ariz.....Cele Peterson
Tulsa, Okla.....Street's
Vicksburg, Miss.....Adele's House of Fashion
Wellesley, Mass.....Fredley's
Wheeling, W. Va.....Stone & Thomas
Wichita, Kansas.....Innes
Wilkes-Barre, Pa.....Hollywood Shop
Wilmington, Del.....McCutcheon & Heckman
York, Pa.....Lehmayer's

Shoe Shoroscope



Top to bottom: Jodhpur boot of red nylon velvet. By Sandler of Boston, about $13, at Altman's; Famous-Barr.
Black peau de soie opera pump, about $38, to order at Delman.
Blue feathered flat scuff by Madye's,
about $8, at Bergdorf Goodman; Bullock's-Wilshire.
Pink peau de soie opera pump with a Louis heel, elasticized
strap across instep. By Pappagallo, about $18, at
Miss Bergdorf of Bergdorf Goodman; Joseph Magnin.
Black silk faille high-heeled opera pump,
about $38, at Saks Fifth Avenue.
After-ski boot of red wool, Sherpa lining of Creslan.
By Connie, about $5, at Franklin Simon. Continued on page 250.



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VOGUE

September 15

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Shoe Shoroscope

Top to bottom: Black sequinned open-backed slipper. By DeLiso Debs, about $20, at Bloomingdale's; Haggarty's.

Pink leather thong sandal outlined in gilt. By Taj of India, about $11, at Lord & Taylor.

Black calfskin shoe, medium heel. By Mannequin, about $13, at Bloomingdale's; Bamberger's.

Black calfskin, snakeskin, and patent leather. By Paradise Kittens, of Eisendrath calfskin, about $15, at Wanamaker's, Phila.; Woodward & Lothrop.

Brown calfskin shoe with cushioned arch. By Selby, about $17, at Selby Fifth Avenue; Nordstrom's.

Spanish red lizard shoe. By Newton Elkin, of Fleming-Joffe leather, about $32 at Lord & Taylor. Beige and black lizard spectator. By Palizzio, of Fleming-Joffe leather, about $30, at Lord & Taylor; Nordstrom's.

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For the stores with these Ship'n Shores, see page 62